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DEPARTMENT OF TOWN PLANNING
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HISTORY AND CONSERVATION

of

SHOPPING ARCADES

Five Volumes

VOLUME III

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CHAPTER FIVE

STYLE

PART ONE

Architects and Builders

When John Nash and George Repton designed the Royal Opera Arcade for the Crown Estates, the masterpiece was only acclaimed in the overall appreciation of the theatre itself. Significantly however both architects were national figures and the developers were, to say the least, representing a prestigious organisation. It was understandable therefore, that the next arcade in chronological order was the work of a respected architect and the owner was an aristocrat. In Burlington Arcade, Lord George Cavendish and architect Samuel Ware produced a beautiful and important building. The recognition of the shopping arcade as a development of merit, and worthy of scholarly attention continued throughout the Georgian period, with, for example, the Upper and Lower Arcades, Bristol by James and Thomas Foster and the Royal Arcade, Newcastle upon Tyne by John Dobson. But the background of private wealth and artistic inclination were superseded by business acumen, and an eye for profit as the Victorians began the expansion of Britain's towns and cities.

The design and quality of shopping arcades reflects quite accurately the taste and aspirations of their owners, and it is evident that the delight in producing an essay in good taste and architectural elegance, gave way eventually to the more prosaic demands of maximum use of the land, and the greatest financial return from the building. That is not to say that architecturally important arcades ceased to be erected between 1845 and 1939, but aesthetics were never allowed to take precedence over reason, and sadly, high quality of design and economy were too often unrelated.

The British shopping arcade was built as an investment, and financed by one man or a limited company formed specifically for building an arcade. Public money was only involved where the arcade, as in the case of the Royal Opera

Arcade, Westminster, was secondary to the main use. Both the Market Arcade, Inverness^(pl.257) and the Russell Arcade, Halifax were built to gain maximum use of market sites and the Council House Arcade, Nottingham was built to provide an income for the upkeep of the Council House.

The shopping arcade, however, was enormously popular and a fashionable means of building and managing retail units during the last quarter of the nineteenth century. But like most High Street shops it was adapted to reflect local characteristics, and ceased to emulate slavishly the buildings in the Capital. Indeed, after the initial introduction from Paris to London of the shopping arcade, it was the provincial builders who developed the building type and produced it in great numbers and in a wide variety of styles.

Local men built the post 1845 arcades and they employed local architects and builders. Most were merchants and tradesmen who had travelled to London and perhaps even to Paris. Several were mayors such as Alderman Woodiwiss of Derby, who developed much of the central area of that city, and whose architect Giles Brookhouse designed the Strand Arcade. Alderman Tanfield commissioned George Coslett to design the Fountain Arcade in Dudley and Alderman Sir Alfred Gelder, sometime mayor of Kingston-upon-Hull, and partner in the architectural practice of Gelder and Kitchen, designed both the Paragon and Hepworth Arcades in that city. Merchants, shop keepers, mill owners and the newly rich from industry and trade were the benefactors of the growing towns. The gentleman developer of the 1820's, who built with style and elegance for the limited number of gentlefolk who would be allowed to enter through his classical archway, had been replaced by the businessman who provided shops for everyone. Also from the third decade of the nineteenth century there was the rise of the master builder who supplanted the architect-developer on relatively minor schemes and offered design and build services to the urban speculator.

National architects did not design modest shops or even a collection of them below a glass roof. They were commissioned to design only the most important civic and residential buildings with few exceptions. Frank Matcham the noted designer of theatres was given a brief by the Leeds Estate Company in 1896, to prepare a scheme for a large scale central area development, with a theatre and an arcade as focal points. The respected Leeds firm of Leeming and Leeming built the Halifax Market and Arcade, George Skipper of Norwich designed the Royal Arcade in that city, whilst Cecil Howitt actually became well known as a result of building the Nottingham Council House and Arcade. But the major practices were engaged elsewhere on more prestigious buildings and no other names of national repute can be found.

Competitions

Architectural competitions were popular in the nineteenth century for some building types, but they were badly organised and often led to great dissatisfaction amongst architects and the related professions. They attracted unfavourable publicity in the process, which might explain why only three shopping arcades are known to be the subject of such schemes. Also an arcade, like any other shop development is a venture to be erected speedily, in order to produce an early profit, and the tedious and time consuming competition was sensibly left to municipal and civic building.

Russell Arcade was part of the winning entry for the Market Hall Competition held in Halifax in 1891. The local architectural firm of Leeming and Leeming beat nine other competitors and produced what Pevsner described as a building:

In an undisciplined French Renaissance style with turrets. 1

Already in existence on a nearby site was The (Old) Arcade which had been opened in 1891. Although little is known of its origins it can probably be attributed to the same architects, and there is certainly a clear architectural link between it and the later arcade, whose entrance was strategically positioned immediately opposite. The retail market was, of course, the prime use and its 200 feet by 70 feet interior, still extant, contains four avenues of stalls which radiate from a central octagon. An octagonal frame carried on semi-circular arched trusses rises 60 feet above this meeting point, and is supported on 8 cast-iron columns. Its external architectural quality with turrets, gables and pedimented windows, combine to make it a very important building in Halifax.^(pl.258) The Halifax Guardian commented after the opening that:

the building is one of the most imposing the town possesses. 2

The arcade is a linear continuation of one of the radiating avenues and originally there were glazed facades with elegant cast-iron frames and decorated spandrels,^(pl.259) but most have been replaced by modern shop fronts at ground floor level.

A few years later, across the border in Lancashire, a Preston dentist offered prizes of £150, £100 and £50 for the 'best planned fireproof arcade' to be erected on land that had been acquired by his family over many years, and which included the site of the Old Shambles. The Miller family had hoped to sell the site to the Council in the 1860's as the site of a new town hall, but fellow council members bitterly resented the manoeuvre and voted against the purchase. By 1895 the site was flanked by Sir Gilbert Scott's Gothic Town Hall and Hibbert's Greek Revival Library and Museum. The owner, therefore, had to look for a non civic, but profitable use for the land. The competition was won by Edwin Bush of Essen, Nichol and Goodman, of Birmingham, who had on

his doorstep some very fine arcades, and there is some similarity of style and use of materials, between the Miller Arcade^(pl.260-263) and Birmingham's City Arcades. The Edwardian Renaissance four storey rectangular block is in terracotta and faience; its cream, green and brown interior decorated with cupids, gargoyles, fruit, flowers and fish. The plan is in the form of a cross, giving four entrances into the two storey arcade, which is covered by a barrel vault, with perforated semi-circular arches.

The building was opened for the 1902 Preston Guild³ and was described as:

a very handsome structure housing shops, offices, dance hall, Turkish Baths, a massive underground cold store and an hotel called The Crown. 4

The whole, was therefore, an intensive and novel use of the land, and was successful for many years. Changing communication routes and land use around the site however, eventually left the building on the periphery of the central area. Demand for all its services gradually disappeared and demolition was proposed in the 1960's. Fortunately it survived for long enough to be reassessed in the early years of the conservation movement, and it was restored and reopened as offices with ground floor shops, in Preston Guild year 1972. Names above the entrances and in the floor are all that remain of the hotel and turkish baths.

The third competition was held in the early 1920's for an arcade in Worthing. It was open only to local architects⁵ and was won by Peter D. Stonham of Eastbourne who designed a neo-classical, three storey building^(pl.264.265) in Portland stone. It covered a site bounded by three roads, and was therefore, capable of development as 18 traditional High Street shops with offices above, and because of site depth there was space for a curved arcade lined by 17 shops. Cream terracotta was used to clad the internal walls. The building, sited close by the seafront, is no longer in a prime shopping position as a new

shopping centre and car park have been opened at some distance inland from the promenade. There has been an inevitable impact on trading in the town and the use of the arcade is changing from shops to storage and wholesale businesses.

Materials

Shopping arcades did not attract great innovation in the use of building materials, primarily because they were small and they were also buildings which needed to be erected cheaply and with speed. In addition they were often built on small areas of land in town centres and were for the most part, narrow, and only two or three storeys in height, leaving little requirement for great feats of engineering.

The most popular material was brick, which was used in all its variations from local handmade products to engineering brick, or it was rendered. Stuccoed brick was an acceptable and cheap method of producing classical buildings at the beginning of the nineteenth century; and it continued to be used extensively on internal facades, regardless of the philosophical arguments within the architectural profession, or the design and materials of the external walls. With the movement of materials by railway, polychromatic buildings were made possible and there was the intrusion into towns built of stone, of hard red Accrington bricks, beloved for their inability to weather or decay. There was multi-hued brick in the Paragon Arcade, Hull and in the Westbourne Arcade, Bournemouth. Local brick was used in Bedford and Accrington brick, far from home, was used in the arcades of South Wales.

The arcade as the severe classical stone and stuccoed building gave way to contemporary fashion, and the materials of the Victorian building, were often identical to those of neighbouring property. Stone was used extensively where it was readily available and quite modest arcades have stone faced entrance

buildings. The towns of Ilkley^(pl.266) and Harrogate^(pl.267) were built of magnesium limestone, and it was appropriate that the arcade in the centre of each was built in the same stone. Blackened with soot, they remain formidable examples of Victorian enterprise. In contrast, there is the sophisticated ashlar finish of the Portland stone Council House and Arcade, Nottingham, being regarded then as the only true material for such a prestigious building.

Towards the end of the nineteenth century developers were attracted to terracotta, faience and glazed tiles. They were colourful, cheap and durable and they were an appropriate form of cladding for the architecture of the period. They were particularly suitable for shopping use where competition called for novelty and pleasing surroundings, and several of the finest and most exuberant arcades are clad in these materials. The County Arcade, Leeds, the Royal Arcade, Norwich, and the Central Arcade, Newcastle upon Tyne are particularly notable.^(pl.268-270)

Timber was generously used inside arcades to provide shop fronts, balustrades, staircase and roofs but it was not a popular material for external elevations. Two exceptions however can be found in the north of England, where traditional black and white half-timber decorates the main elevation of St Michael's Row, Chester^(pl.271) and the Royal Arcade, Wigan.

Concrete was used for several corridors built between the two world wars, none being architecturally important, but they reflect the spirit of the age and Imperial Arcade, Brighton is the best example.

Cast-iron was an invaluable material for roofs and columns, but it was not as widely used in arcades as might generally be supposed. Although Baird, in 1827, pioneered the use of iron and glass for the roof of the Argyle Arcade, Glasgow, the metal was not used in great quantities in arcades, until the

second half of the nineteenth century. It then became a favourite material for roofs until the manufacture of steel was improved around 1880, but it was never more than one element of the complete structure. The English and Scottish Ironfoundrys would make any structural or decorative item for a building. They shipped prefabricated buildings, including complete arcades,^(pl.272.273) to such destinations as South Africa, Australia and Peru, but that particular method of erecting a shopping arcade was never fully demonstrated in Britain. Individual items such as roofs, columns, windows, shopfronts, staircases and balustrades appeared to a lesser or greater extent in many arcades, but they were rarely together in great quantity. Imitations of the elegant Crystal Palace of 1851, were not welcome in town centres because there was the ever present risk of fire in such structures, and the sites themselves were not suitable for large, open glass buildings. In addition architectural integrity was not deemed to be compatible with exposed iron for many years, and it therefore remained a hidden structural element. Bunning's Coal Exchange and the Liverpool Sailors Home, both opened in 1846, displayed the versatile and aesthetic qualities of the material, but its greatest use was in large engineering projects and the conservatory. Only in Barton Arcade, Manchester, is there a great example of the beauty of cast iron and a demonstration of the Ironfounders art applied to a shopping arcade in Britain.

Roofs

There are few shopping arcades with glass roofs which dazzle and astonish. Magnificent examples can be found in railway buildings, exchanges and the ubiquitous conservatory, but the builder of the shopping arcade, with the need to gain a high return for his investment, and to reduce annual maintenance charges, chose to cover the corridors with simple, manageable roofs. The cast-iron of St. Pancras was copied in Italian galleries, but in Britain the majority of the arcades were narrow and required a roof to keep out the weather, and to allow inwards the maximum amount of light.

The history of the development of the glass roof, reveals scientific, financial and construction problems which took almost two centuries to resolve. Research into the improvement of glass, and of the manufacturing processes was impeded by lack of knowledge and insufficient financial incentive. The latter was caused by heavy burdens in the form of Excise Duties,⁶ imposed in 1695 and not repealed until 1845, and Window Tax, which was abolished even later in 1851. Cheap high quality glass eventually became available from the 1840's but the serious problem of roof construction remained. There was no efficient way of giving a watertight and maintenance free roof using the traditional methods of fixing glass into timber or iron frames, until the last decade of the nineteenth century.

Glass roofs were developed for use initially in garden buildings and the first example, designed by Switzer in 1717 for the Duke of Rutland, was used to cover a 'forcing house' at Belvoir Castle. Drawings were published but they were not greatly appreciated. Philip Miller included plans and drawings of glass structures in his 'Gardeners Dictionary' of 1768, but it was not until the end of the century, with books such as James Shaw's 'Plans, Elevations and Sections of Forcing Houses' 1794, that the country house owner began to regard the greenhouse and conservatory as important. Enthusiasm for building glass houses grew, as exotic plants were brought to Britain in increasing numbers by intrepid travellers, and as the nineteenth century progressed and carpet bedding became fashionable, the greenhouse became a necessity.

Humphrey Repton, by using glass roofs turned the orangery of the seventeenth century into the conservatory or the winter garden, and some research was undertaken into the most suitable type of roof. Sir George MacKenzie discovered that:

The form of glass roof best calculated for the admission of the sun's rays is a hemispherical figure. ⁷

It was an idea that was greeted with enthusiasm by horticulturalists, not least by J.C. Loudon^(pl.274) who experimented between 1816 and 1818 and developed 'ridge and furrow glazing', which was subsequently used by Joseph Paxton at Chatsworth and on the Crystal Palace.

The ridge and furrow roof may be effected either in curvilinear or right-lined hot houses; and consists in placing the bars in the rebates of which the glass is put, in such a manner as that the section of the roof may always be a zig-zag line, in which the space traversed by each side or zig may either contain several bars, or merely one pane of glass. 8

Loudon described both fixed and movable roofs, the latter were more expensive but capable of opening with hinges, to take advantage of the sun's rays or of a shower. Iron or timber could be used, but he recommended that for the movable type the glass should be fixed in timber sashes on cast and wrought iron rafters. Despite problems, Loudon preferred metal roofs because they admitted more light and were 'more durable and elegant'.

There were undoubted practical and aesthetic advantages of glass roofs but there were also numerous difficulties related to their manufacture and upkeep. Glass was an extremely expensive material because its method of production was a laborious, non mechanical craft and the duties did not encourage scientific experiment. Crown glass, made from the seventeenth century was of uneven quality and thickness and the method of cast plate manufacture was not brought from France until 1773. A steam engine invented to grind and polish the plate came much later in 1789, and even then, the finished product was so expensive that it was only used for mirrors, coach windows and windows in the homes of the very wealthy. It was not until 1832 that the Chance Brothers of Birmingham satisfactorily made broad or sheet glass and they invented plate glass in 1839. It was as late as 1847 however, before James Hartley of Sunderland succeeded in making sheets of thin cast 'rolled' plate, one eighth of an inch thick, which was suitable for skylights and glass roofs, where clear polished glass was unnecessary.

Before the duties, which were in part related to the weight of glass, were removed, builders attempted to reduce costs by using very thin sheets of glass, but as the angle of the roofs were increased to gain the maximum value of the sun from them, breakages occurred with remarkable regularity, and it was common for most if not all the panes to be broken in a violent hailstorm. The alternative was to use small panes, but these had the disadvantages of reducing the amount of light and increasing the tendency to breakage as a result of frost action on the water trapped between the overlapping panes.

After 1845 the glaziers rushed to use panes as large and thick as possible, being 2 feet to 3 feet long, 1 foot wide and between 18 to 26 ounces in weight. The results of this extravagance were the scorching of plants and twisted sash frames.

A further problem was encountered in the method of fixing the glass into iron or wooden frames. Putty was the only material available and it required frequent replacement on roofs which received driving rain and where the moisture was held in the sash bars. There was, therefore, a very high maintenance cost, and in some cases great difficulties were encountered in gaining access to undertake the work. Putty, however, remained the only method of fixing until the end of the nineteenth century, although there were many attempts to give better weathering and a longer life. There were difficulties encountered in keeping the glass roof watertight as the unequal contraction of glass and timber, or metal, allowed gaps to appear. Condensed moisture had to be carried away, the minimum amount of light had to be excluded and a central raised louvre running the length of the building was frequently used to reduce both problems.

In 1849⁹ it was suggested that galvanised wrought iron sash bars were infinitely preferable to wood for roof glazing, and the idea was favourably received; but systems completely without putty were not developed until much

later. Between 1875 and 1883 lead comes were substituted for normal timber glazing bars, but it was as late as 1890 before efficient patent glazing was introduced.

A variety of systems^(pl.275) such as Rendle's 'Invincible' or Helliwells 'Perfection' became available, all with some means of collecting and carrying away water in channels or grooves. Charles Mitchell¹⁰ recommended the 'Pennycook' which could carry 2 feet by one quarter inch plate glass, at up to lengths of 9 feet or more, fixed with steel bars. The main hope of the manufacturers was to provide a watertight roof and secure glass, set within a frame which permitted expansion and contraction.

With this background of problems and expense it is understandable that the exciting or adventurous roof was very rarely used in shopping arcades. The popular form of arcade was the corridor only 15 feet wide requiring a simple roof, and expense and technical difficulties did not incline the businessman to the excesses of the country house. Throughout the century timber rotted, leakages occurred, glass broke, and metal frames were distorted, resulting in the replacement of many roofs. Without original plans it is difficult to discover which are as designed. It is also impossible to determine which patent glazing systems were used and when they were first applied. Like shop fronts, there have been major changes in the roofs of arcades, but more often of necessity than in following fashion.

The first arcade in Britain was not given a continuous glass roof, but it had a traditional slate roof in which were inserted domed skylights supported by groined vaults. Similar roofs were used to cover the Lowther Arcade (now demolished) and the original Royal Arcade, Newcastle upon Tyne,^(pl.276) but they were not copied elsewhere. As the building type developed, greater use was made of pitched glass in the Parisian manner. Burlington Arcade^(pl.277) and the arcades of Bristol^(pl.278) were given greater lengths of glass supported

by broad timber transverse arches, whilst in Glasgow, Baird achieved a remarkable and continuous length of glass by using a cast and wrought iron hammerbeam roof as early as 1827. Technically advanced and aesthetically pleasing, it allows a complex arrangement of purlins and rafters to sweep the glass round the junction of the two arms of the arcade.^(pl.279)

Transverse arches were used much later in the century and appeared most notably in the Royal Arcade, Westminster.^(pl.280) A few years later part of the roof of Crawford's Arcade, Stirling^(pl.281) was designed in that manner, and concrete transverse arches support the twentieth century roofs of Westgate Arcade, Peterborough and the South Street Arcade,^(pl.282) Worthing.

The Royal Arcade, Norwich^(pl.283) has an arched collar brace roof supporting pitched glass and a central louvre. At the junction between the arcade and its side corridor, there is a square, shallow lantern with tiled, highly decorated spandrels which gives focus, and breaks the apparent length of the arcade. The ground floor shops are balanced by the upper floor and roof, and the whole is one of the few examples where the relationship of roof to walls has been considered at the design stage.

Despite entering the mechanical age, timber continued to be used for roofs, mainly for the simple pitched variety as in the Cambridge Arcade, Southport,^(pl.284) which was enlivened by wrought iron decoration. The two arcades in Newport have timber roofs; the Newport Arcade with its King Post, and arched brace and Market Arcade with its decorative King Post^(pl.285) and more than substantial struts. A new timber arched collar brace provides a satisfying roof to the high galleried interior of the Silver Arcade, Leicester^(pl.286) and The (smaller) Arcade in Okehampton,^(pl.287) but for the most exuberant timber roof one must look to Castle Arcade,^(pl.288) Cardiff. The principal rafters are supported by steel arches along much of the roof but the oversailing upper floor supports carved arched collar braces.

Until steel became widely appreciated in the 1880's most roofs were supported by cast and wrought iron. Some of the finest arcade roofs were constructed in iron which allowed decoration and extravagant building and even the most simple coupled roofs were enriched by wrought iron decoration. Decorative arched portal frames were used at The Arcade, Dewsbury,^(pl.289) the Paragon Arcade, Hull, Lowther Arcade, Harrogate, and the Strand Arcade, Derby. An open spandrel arch was used in the Royal Arcade, Cardiff^(pl.290) and there are variations on the type with decorated braced rafters at Barnsley^(pl.291) (almost hidden from view by suspended fluorescent tubes) and simple braced rafters in Duke Street Arcade, Cardiff. Substantial decorated cast-iron arches were used in the more important arcades such as the Miller Arcade, Preston, where pierced bow shaped girders support the vaulted roof but where, unfortunately, the groined vault^(pl.292) created at the intersection of the four arms is aesthetically weak. In Thornton's Arcade, Leeds,^(pl.293) the decorated cast-iron arches are pointed in the Early English style and satisfactorily complete the Gothic building; while the Westbourne Arcade, Bournemouth has a vaulted roof supported by an iron bow string truss fixed to iron foliage bosses.^(pl.294)

In the County Arcade,^(pl.295) Leeds, Frank Matcham related the roof to the walls in probably the most architecturally successful of all the schemes. The semi-circular box section arches of cast-iron are pierced in a decorative manner and are an appropriate foil for the glass, whilst at the same time relate to the walls of the structure. The glass domes supported as in the Georgian Arcades, on solid pendentives, are visually tied firmly to the building.

Wayfarers Arcade, Southport^(pl.296) is a notable example of a cast-iron and glass roof built with Victorian confidence, but erected as late as 1896. It does not soar to the great height of Manchester but the vault and the dome are visually exciting. The bowstring trusses are perforated and elegantly decorated with wrought iron, whilst the dome is of lattice girder construction.

The finest roof belongs to the Barton Arcade, Manchester.^(pl.298) It rises 53 feet and that, together with the curved balconies and completely glazed wall of great delicacy, lifts what could have been an ordinary collection of shops into the highest architectural category. The octagonal glass domes rise from glass pendentives to support cupolas, and it is a roof which immediately draws the eye upwards to appreciate the refined detail of the ironwork and the breathtaking sweep of the glass.

Perforated bow shaped girders were used in the Central Arcade, Newcastle upon Tyne, which cover the space adequately but cannot compete for attention with the elaborately tiled surfaces of the upper floor. More interesting is the barrel vault and dome in the Hepworth's Arcade, Hull,^(pl.297) which give a feeling of spaciousness and height and lifts the arcade from the average to the important.

After 1880 the steel arch became a popular form of covering arcades. Barrel Vaults of great character were created in the City Arcade, Birmingham^(pl.299) and Digbeth Arcade,^(pl.300) Walsall. The pierced steel arches of the latter, although currently and unfortunately painted red, give strength to the gambrel roof and to the dome at the intersection of the two arms of the arcade. The bold and forceful decoration of the facades is thus complemented by the roof.

A section of the roof of the Corridor in Bath is a steel barrel vault, and a more elaborate roof was created for the Royal Arcade, Boscombe.^(pl.301) Steel arches support the rafters, a central louvre allows for ventilation and gives visual strength to the structure, whilst the dome at the intersection, with its curved braces, focusses attention on the balcony as the meeting place of the Edwardians.

Conversely, steel roofs without any quality at all were put on many buildings and simple modern systems were used on for example, The Arcade at Bognor

Regis. A steel roof truss was used to span the wider distance of the Clarence Arcade, Ashton under Lyne, and a smaller version is in the Lowther Arcade, Carlisle. A modern steel lattice truss was unfortunately placed on the Great Western Arcade, Birmingham after the beautiful barrel vault and dome had been damaged by a bomb.

Several of the more simple arcades such as The Arcade, Littlehampton, and Central Arcade, Great Yarmouth, have their principal rafters supported by a steel arch. An intricate and unnecessary spiders web of steel was placed over Kingsway and Queensway, Dewsbury, but whilst forming interesting patterns, the roofs reduce the amount of light, and appear to be expensive to maintain, being apparently, the nesting area for the town's birds.

The central lightwell at Imperial Buildings, Rotherham^(pl.302) has a glass roof supported by what appears to be an excess of steel. Plate girders with their web lightened by decorative holes support a lantern which has ventilation louvres:

Space being left between the glazing and round the sides for the admission of fresh air. 11

Mellowes patent glazing and rough plate glass complete the structure. Hipped roofs cover several central spaces such as Crawford's Arcade, Stirling, the King's Arcade, Doncaster and Byram Arcade, Huddersfield, and there is a more adventurous steel version with trussed rafters at St Michael's Row,^(pl.303) Chester. Two modern steel roofs, both painted bright red and appearing to be more appropriate for an industrial use are in The Arcade, Merthyr Tydfil and the Royal Arcade, Wigan.^(pl.304)

Some roofs have disappeared altogether, possibly as a result of neglect, and whilst The Arcade, Barnstaple and the Royal Arcade, Weston-Super-Mare retain their names they are now only pedestrian streets.

A situation has arisen at Abertillery^(pl.305) which emphasizes how vulnerable is an arcade, relying as it does on its glazed roof for its unique quality. Disputes over ownership have resulted in a total lack of maintenance for several decades. The roof is practically inaccessible, having been added as an afterthought once the shops had been built, and the problems were compounded by a deposit of 8 feet of snow in the winter of 1981. Buckled and twisted it is awaiting demolition.

Many of the roofs of the twentieth century arcades were flat, with glass panels added as in the Grand Arcade, North Finchley, but there were a few of note, particularly the imposing roof of the Council House Arcade,^(pl.306.307) Nottingham. There are stone clad steel arches supporting the patent glazed barrel vault, which is interesting but secondary to the great dome. Fully glazed inside and partially glazed outside, it performs two functions. It gives light and architectural quality to the arcade, whilst from the exterior it crowns the neo-classical Council House, emphasizing the importance of the civic building.

The remainder of the roofs fall into the categories of simple cast iron, timber or steel. There are ill fitting roofs and there are those placed over corridors which emphasize a verticality out of proportion to the width of the building. Jones' Arcade, Ystrand Mynah is such an example, whilst The Arcade, Ilfracombe is a demonstration of a roof thrown over a space without regard to the total design concept. Others have visually poor, and occasionally structurally weak roofs such as the disappointing Arcade^(pl.308) in Letchworth.

There are no roofs like the magnificent gambrel of the Galeries St Hubert, the impressive Galleria Mazzini in Genoa or the graceful barrel vaults of Moscow, but there are some notable examples of cast-iron with semi-circular ribs and lattice beams. The finest British roofs are on the most architecturally

important arcades, emphasizing the fact that there are covered corridors with a pitched glazed roof added to keep out the rain, and there are arcades. Buildings in their own right, being an internal space with carefully related floor, walls and roof, the latter being an essential and integral part of the development. Most existing arcades have some attractive feature and for many it is the glazed roof, whatever its relationship to the overall design, that effectively symbolises the Victorian era.

Shop Fronts

Owing to a mistaken policy of economy on the part of shop-keepers, or a feeling that an unbroken display of glass was all that was necessary, the erection of the shop-front has usually been left more or less to chance, with a result quite disastrous from an architectural point of view. 12

So opened a book on 'English Shop-Fronts', written not by a contemporary critic, but by Horace Dan and Morgan Willmott in 1907. It is a subject that has, for almost two hundred years, invoked impassioned articles and a demand for high quality of design. Subjective, and related to social attitudes and standards, these architectural treatises reveal a fascinating insight, not only into the design of shops, but into social history.

Nothing has proved to be so ephemeral in the world of building, as the shop front, as architectural styles, allied to new or updated methods of selling, have been introduced constantly. The High Street has been the lucky recipient of all these changes, but often the shopping arcade interior has remained forgotten and unaltered. Therefore those in their original condition are an invaluable record of shop design, and at least 60 have most or all of their earliest shop fronts. Not only have they survived in the later buildings, but most important, there are many in the Georgian arcades. The retention of so many examples is quite remarkable, although that is not to say that they are

all special or even particularly good examples of their era. But they help to retain the integrity of the buildings whilst forming a visual record of the past.

The serious attitude towards shop designs began in the late eighteenth century.^(pl.309) Up to the beginning of that century unglazed shops were still closely related to those of the Middle Ages but by the reign of George III, glazing with heavy sash bars was common, thus allowing goods to be protected and permanently displayed. And projecting hanging signs replaced the need to stand and shout the contents of the shop to the passerby. The signs were highly decorated, with generous coverings of gilt, but although they were much in demand, they creaked and groaned in the wind; rain dripped from them onto unsuspecting heads, and the heavier examples frequently fell, pulling substantial areas of the facades with them. They were banned in 1762 having had a splendid, if short impact.

The London Building Act of 1774 affected the design of shops and was enacted to counter the ever present risk of fire. No woodwork ornament was allowed on the exterior, except for cornices, and for the dressings of shop windows and doorcases. But more serious was the fact that bow fronts were limited in projection to 10 inches in streets 30 feet wide, and to 5 inches in narrower streets, with the overhang of the cornice of each to be restricted to 18 inches and 13 inches respectively. The method, therefore, of displaying the goods almost in the street was reduced and other means of advertising had to be sought. By the latter half of the eighteenth century the quality of glass had improved and bars were refined to give wider expanses of apparently uninterrupted glazing, and the ends of the windows were often curved^(pl.310) to increase the display area. Curved glass was used if there was money available for such extravagance, but more frequently the shallow bays were made up of narrow, flat vertical panes.

As late as 1792, I and J Taylor in 'Design of Shop Fronts',^(pl.311.312) advocated the use of small panes, but in 1828, John Young, in 'A Series of Shop Fronts',^(pl.313.314) showed how the improved plate glass could be used to commercial advantage. But initial cost and the fear of expensive replacement following frequent street riots, together with the continuing entreaties towards quality and excellence, ensured that even his idea of a large pane was only 5 feet by 4 feet, and the intimate pattern of the shop window was retained until the middle of the nineteenth century. The common characteristics were, windows divided by moulded glazing bars, semi-circular fanlights with radiating and curved glazing bars and classical decoration in wood. Fluted, recessed or simple panelled pilasters supported cornices, and below the flat or slightly bowed windows were high stall boards panelled in wood, often protected by excellent wrought ironwork. Sliding shutters and good lettering completed the shop.

The decoration remained classical for a long period, but nevertheless there was a desire for individuality. Louis XIVth style appeared in London as early as 1838, followed by neo-Elizabethan in 1841, and in 1843 a Moorish shop modelled on the Alhambra opened a few doors away in Oxford Street. But what excitement must have been generated in 1861 by a revolving shop front:

Constructed by Mr Coombes of the Borough for a firm of advertising outfitters in New Oxford Street. It was 11 feet 9 inches in diameter. 12 feet high, weighed $2\frac{1}{2}$ tons and was activated by a heavy weight below, connected with moving wheels. It was said to be extremely draughty. 13

By 1840 heavier classical details had begun to appear, and Nathaniel Whittock in 'Shop Fronts of London',^(pl.315.316) suggested that the orders should be used on shops connected with learning and the arts. But there was criticism in The Builder in 1848:

Why should a style be employed merely for the purpose
of being managled? X

No one could suggest an alternative and the Editor countered by writing:

If they employ an able architect and express a willingness to pay him fairly for his trouble, they may be more successful.

How often has that been said in the intervening years? But architects were not particularly interested in designing shops only to have them disfigured almost immediately after opening. In 1866, Benson's of Bond Street was wrongly attributed to an angry F.P. Cockerell, who said that he would be honoured by a mention in *The Builder*, but he hoped that it would be:

for something of more interest to its readers than a shop. 14

The design of shops, like that of many other buildings and artefacts, was radically affected by the Great Exhibition of 1851, with its revolutionary impact upon social, political and industrial life and art. In 1855, Victor Delassaux and John Elliott published 'Street Architecture', (pl.317.318.319) in which they extolled the 'Art of Decoration' to counteract the 'bad taste of our street architecture'. Designs suitable for each type of merchandise were drawn and described. A Butchers shop should be in stone or wood, whilst a Poulterer and Bird Fancier should use a rustic style in oak and white wood. Much more superior was a Publishing Bookseller which would be situated in a quiet street and be built of 'stone and cement' with a 'varnished oak door, sunken letters painted red, label marble or imitation and engraved gold letters'. The Grocer and Tea Dealer were to be provided with a cheap building in oak or imitation, but, fortunately they could have gilt moulding. And quite the opposite of modern trading was the suggestion for the Hosier and Outfitter:

That branch of the business for which this shop is intended, requires but little external display: Stockings, Shirts, Gloves and Hats not to be exhibited in extenso. 15

Who could guess that the following description was for the Boot and Shoe maker:

The taste of the gentlemen following this profession is so decidedly classical, as evinced by the Greek names given to all their inventions in leather, that it ought perhaps to have induced us to design a la Grecque, but the recollection that wooden shoes preceded calf, decided the question in favour of timber. 16

Chestnut and ebony with discreet gilding to set off the rich goods within was the choice for the Jeweller and here one must regard it as entirely appropriate. Indeed would not the Argyle Arcade, in Glasgow look absolutely splendid with refurbished shop fronts in those materials?

The gradual break with the classical tradition had begun and large sheets of plate glass and diminished orders took over, with the wholehearted approval of some:

remember the long rows of meaningless (and in many instances, lop-sided cant bowed) windows 17

The designs proposed by Dan and Willmott much later^(pl.320) in 1907 were concentrated on giving character and extra display space by building recessed or projecting shop fronts, and by increasing the size of the window and the width of the front by using rolled steel joists. The double storied shop was suggested as particularly useful for the furniture warehouseman. The mezzanine or first floor would have an elliptical or semi-circular arch with a glazed tympanum and interestingly, that had been a common and early method of designing shop fronts in continental arcades, but it was rarely used in England. A few of the later arcades were glazed through two floors such as

the Queen's Arcade, Hastings,^(pl.321) the Russell Arcade, Halifax and The Arcade, Letchworth, but they were not in quite the sophisticated manner of Paris or Brussels.

Finally the authors turned their attention to shops built in a 'series' and the interest of the arcade designer must have quickened. However, the answer was merely to use the entresol arch as in the former example, or to arcade the street following the style of the Ritz Hotel in London. The final rebuff was given:

It has not been thought necessary to illustrate arcades in this volume as the difficulty of their proper architectural treatment is not great. 18

White faience, burnished copper and dull gold mosaic, metal window frames and a frieze of coloured glass in lead came did reflect, however, the changed attitudes to materials and decoration, which was to last for several decades of the twentieth century.

But what of the shop fronts in arcades, amongst this superficially complicated world of orders, pilasters and classical decoration? The earliest arcades have extremely elegant bow windows,^(pl.322-324) such as the Royal Opera Arcade, and the Lower Arcade, Bristol. Later sophisticated examples are to be found in the Royal Arcade,^(pl.325) Westminster, the Royal Arcade, Norwich^(pl.326-329) and the twentieth century corridors in Westminster. Unfortunately such windows did not appear elsewhere, or they have not survived. There is no exquisite elegance of the Galerie Vero Dodat or the opulence of the Galleria Vittorio Emanuele II, although the County and Cross Arcades^(pl.330) in Leeds have richly ornamented shop fronts in keeping with the remainder of the building.

The standard shop front of the latter half of the nineteenth century, and one which continued to be used in the small provincial towns until the third decade of the twentieth century, was composed of the maximum area of glass in a slender timber frame with a stall board below.^(pl.331-335) The shop door was to one side or occasionally in the centre; narrow pilasters defined the limits of the shop and supported the moulded fascia, which could contain a blind. Very few shop fronts were made of cast-iron, although the metal was brilliantly used in some High Streets.

Of course the aim of the designer of the arcade was not to attract every type of shop, each with its own individual character in the Delassaux and Elliott tradition, but to repeat one standard design which, it was hoped, would suggest, high quality goods were within. The shop fronts in the arcades however, frequently missed the opportunity to be anything more than average.

Whatever argument raged over style and taste, the predominant factor for the past 200 years has been the need for the shopkeeper to keep up to date. The twentieth century has produced numerous books on shop design and the best commercial practice has been to adopt the modern and financially advantageous for a short period of time. Where this has taken place in arcades, the ubiquitous metal window and deep, illiterate fascia dominates. The Wayfarers Arcade, Southport, Barton Arcade, Manchester, Montpillier ^{el/} Arcade, Cheltenham^(pl.336-338) have been, or are being, restored to their original designs. This is an expensive, but easily implemented method of improving the buildings and it could be carried out to great effect elsewhere, notably The Corridor, Bath or the Queen's and Thornton's Arcades, Leeds. Others would be improved quite simply by removing the modern facias that have been hung across the shop front, in a desperate and misguided attempt to attract custom.

Nostalgia and the rejection of large, clinically modern shops have recently resulted in small paned pseudo-Georgian bow windows appearing in the High Street. Whilst it is not a style to be copied, it is an indicator that the market wants a return to novelty via the past, and accurate restoration of the original shop fronts in many arcades would make an immediate visual impact.



pl.257 Market Arcade, Inverness



pl.258 Market Buildings, Halifax

pl.259 Shopfront, Russell Arcade, Halifax



pl.260 & 261 Miller Arcade, Preston



pl.262 & 263 Miller Arcade, Preston



pl.264 & 265 South Street Arcade, Worthing



pl.266 The Arcade, Ilkley

pl.267 Westminster Arcade, Harrogate

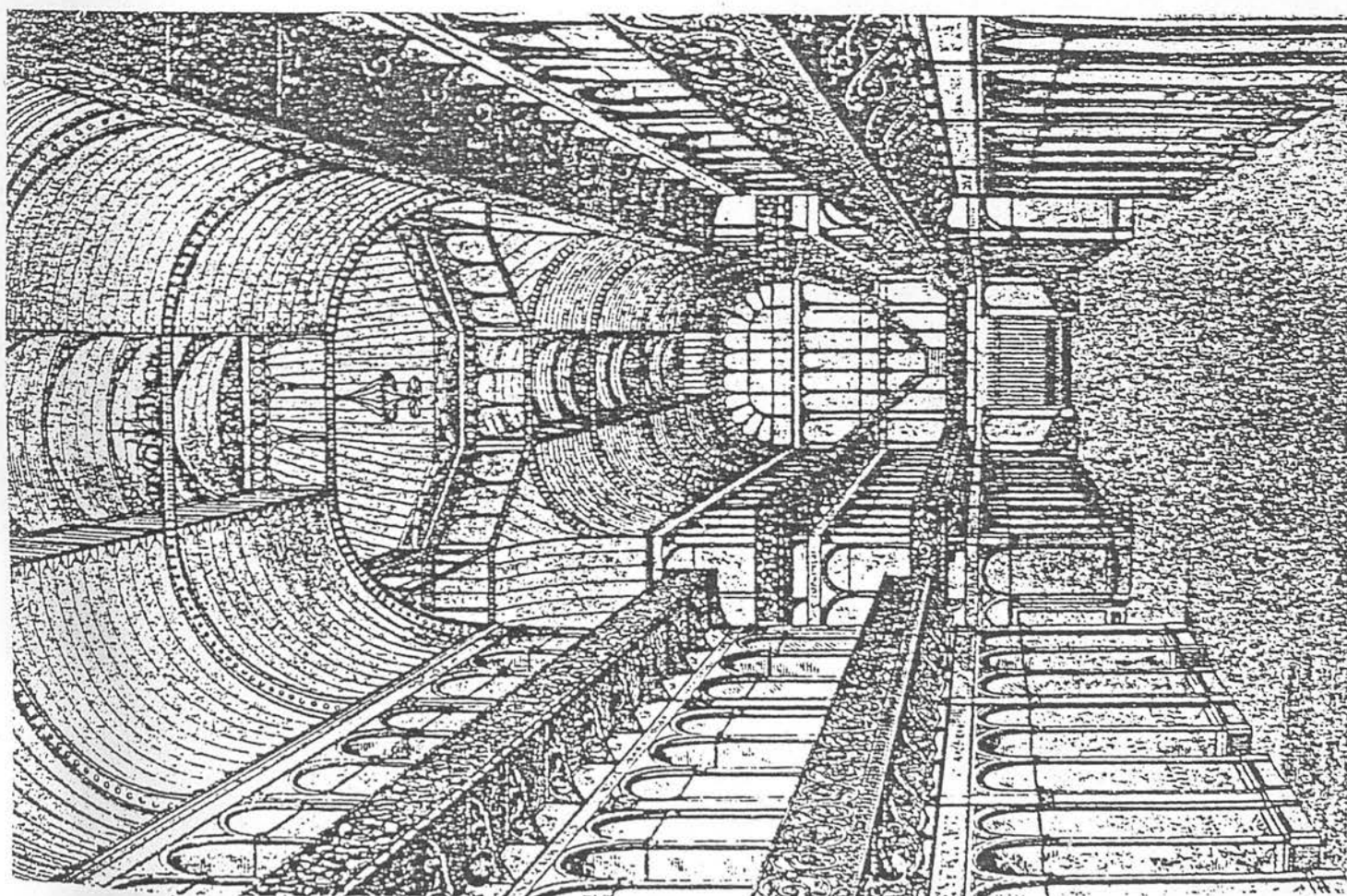
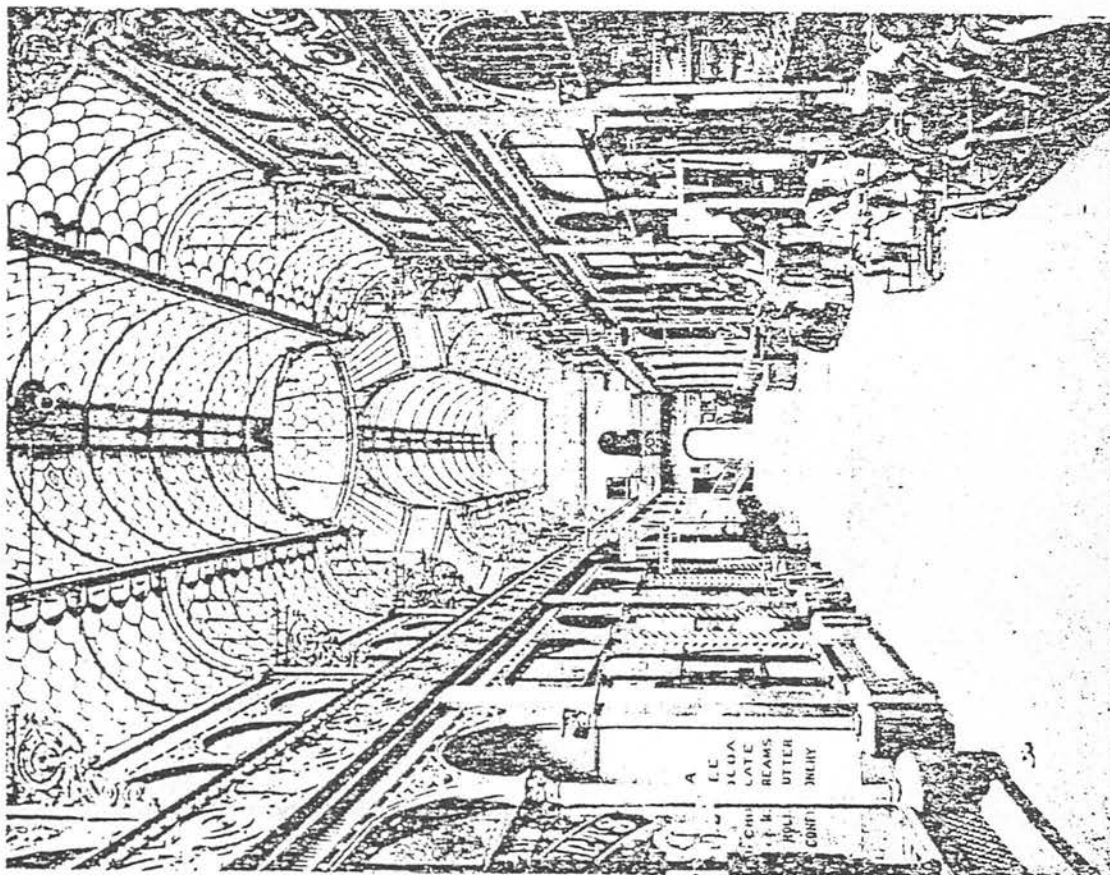


pl.268 County Arcade, Leeds pl.269 Royal Arcade, Leeds

pl.270 Central Arcade, Newcastle upon Tyne

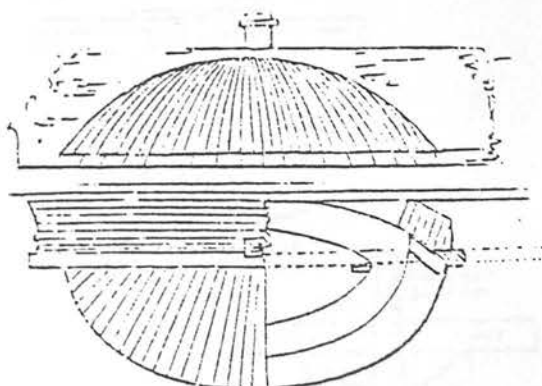
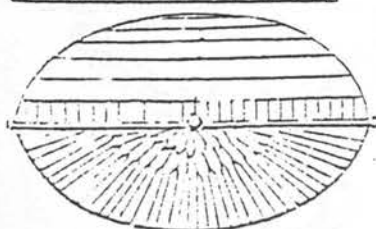
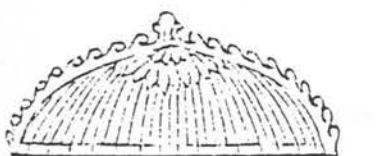
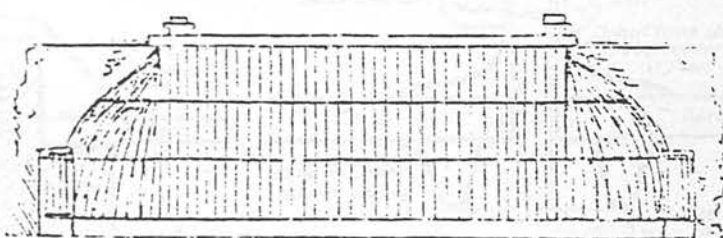
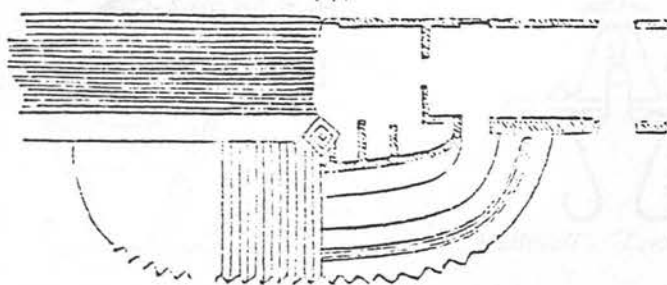
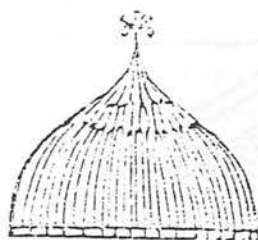
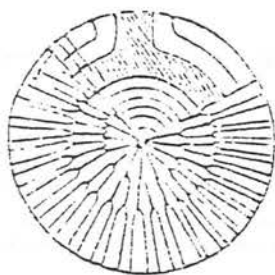


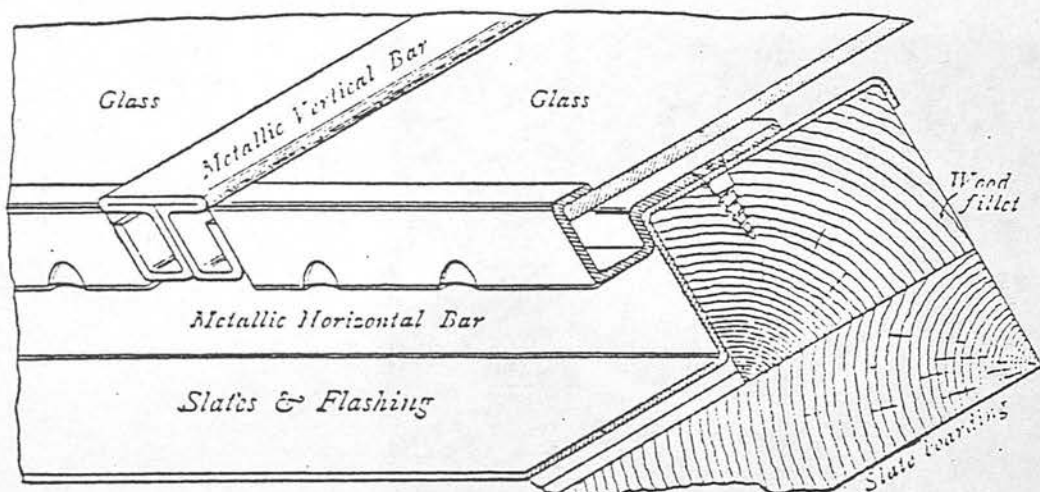
pl.271 St. Michael's Row, Chester



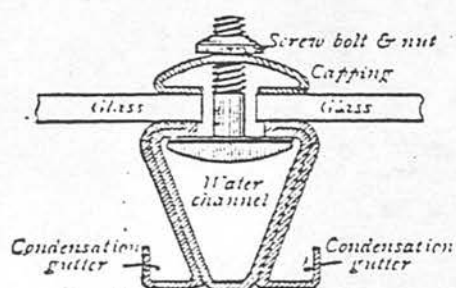
pl.272 Arcade Johannesburg, South Africa

pl.273 Arcade MacFarlane's Catalogue

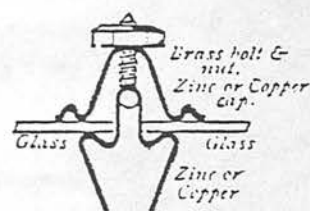




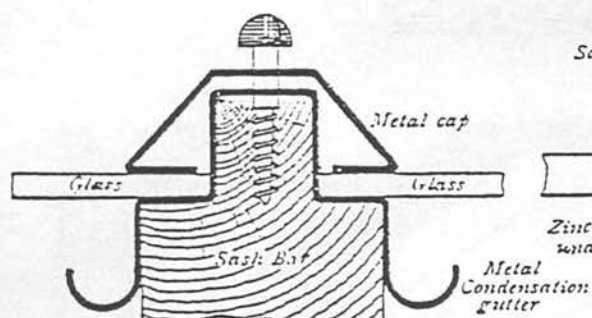
Rendle's "Acme" System for squares up to 4ft. in length.



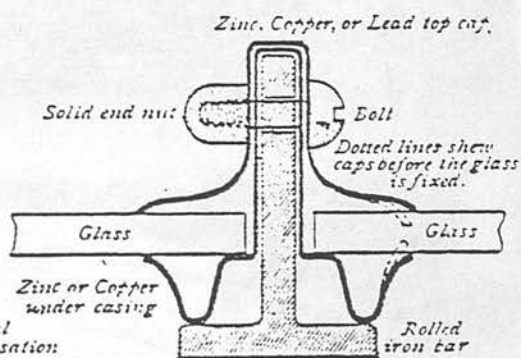
Rendle's "Invincible" System for squares up to 8ft. in length.



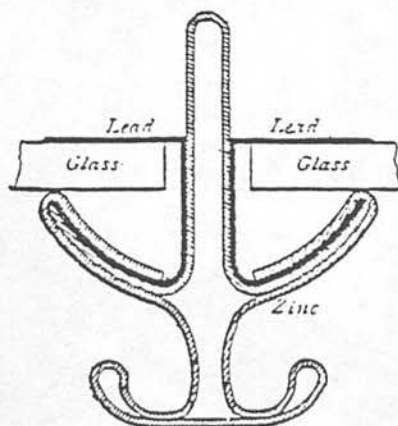
Helliwell's "Perfection" Bar.



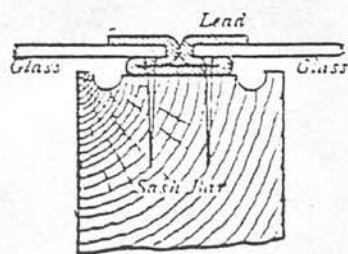
Causeley's System.



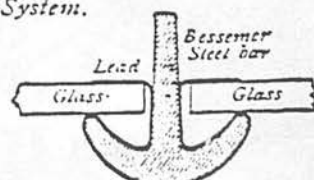
Shelley's "Unique" System.



Pennycook's System.



Grover's System.



British Patent Glazing Company's



pl.276 Royal Arcade, Newcastle upon Tyne

pl.277 Burlington Arcade, Westminster

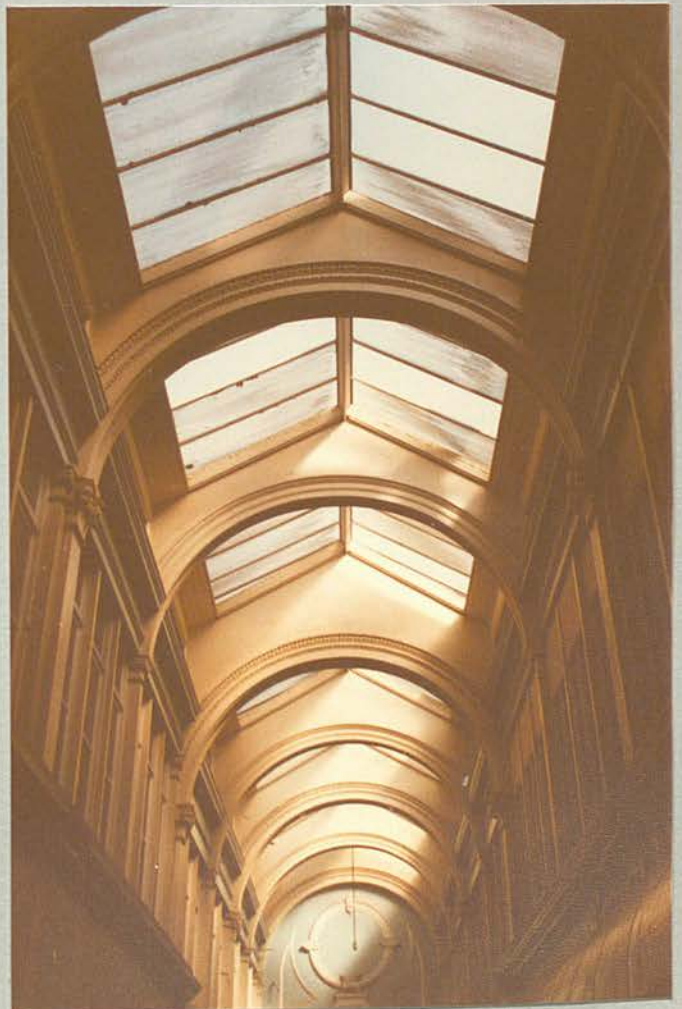


pl.278 Lower Arcade, Bristol

pl.279 Argyle Arcade, Glasgow



pl.280 Royal Arcade, Westminster

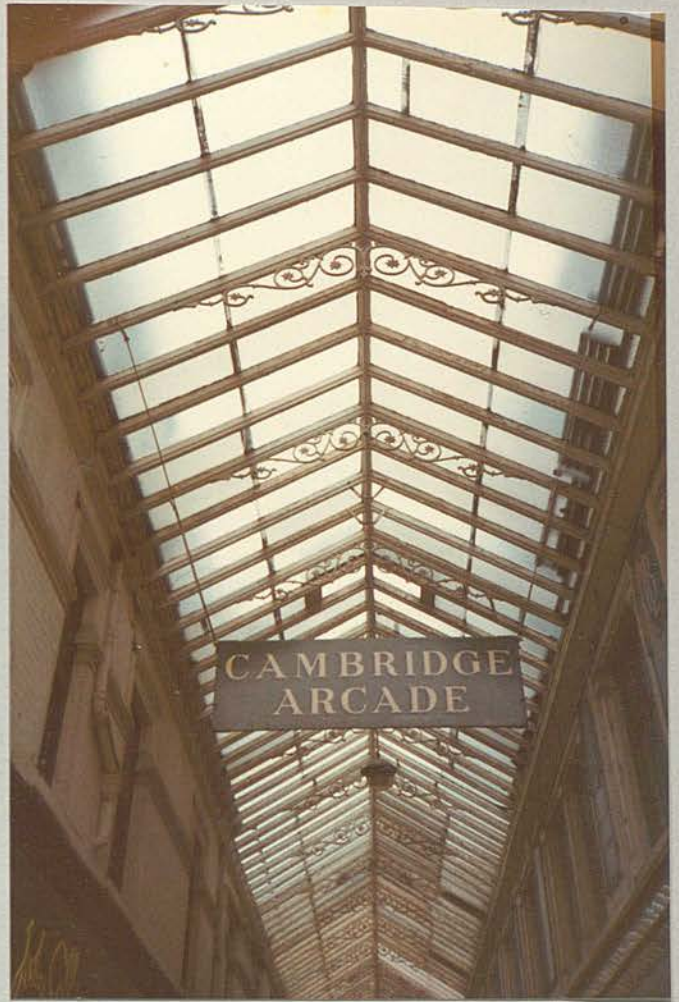


pl.281 Crawford's Arcade, Stirling



pl.282 South Street, Worthing

pl.283 Royal Arcade, Norwich



pl.284 Cambridge Arcade, Southport

pl.285 Market Arcade, Newport



pl.286 Silver Arcade, Leicester



pl.287 The Arcade, Okehampton

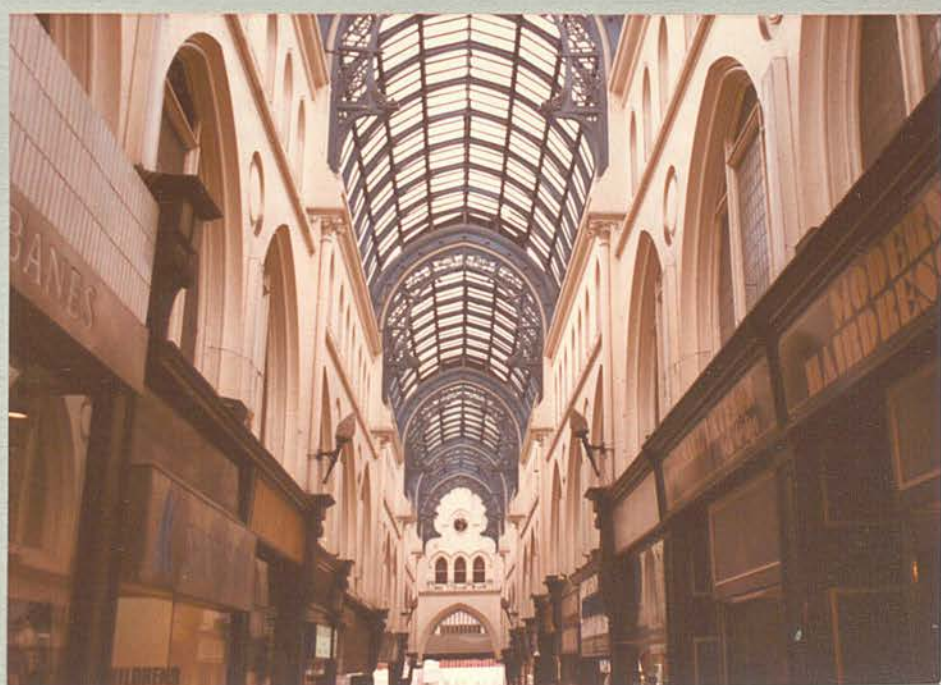


pl.288 Castle Arcade, Cardiff



pl.289 The Arcade, Dewsbury pl.290 Royal Arcade, Cardiff

pl.291 The Arcade, Barnsley



pl.292 Miller Arcade, Preston

pl.293 Thornton Arcade, Leeds



pl.294 Westbourne Arcade, Bournemouth

pl.295 County Arcade, Leeds



pl.296 Wayfarers Arcade, Southport

pl.297 Hepworth Arcade, Hull



pl.298 Barton Arcade, Manchester



pl.299 City Arcade, Birmingham

pl.300 Digbeth Arcade, Walsall



pl.301 Royal Arcade, Boscombe



pl.302 Imperial Buildings, Rotherham

pl.303 St. Michael's Row, Chester



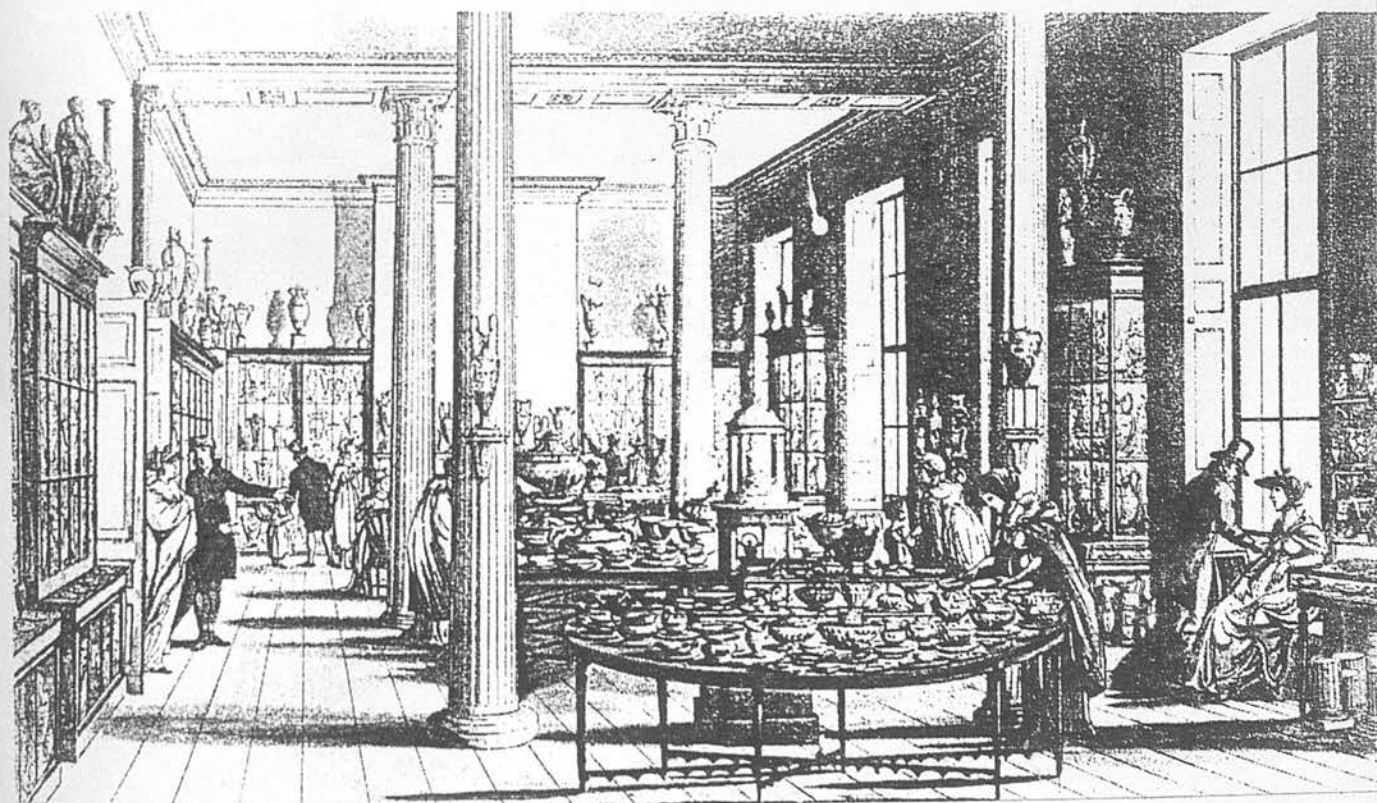
pl.304 Royal Arcade, Wigan

pl.305 The Arcade, Abertillery



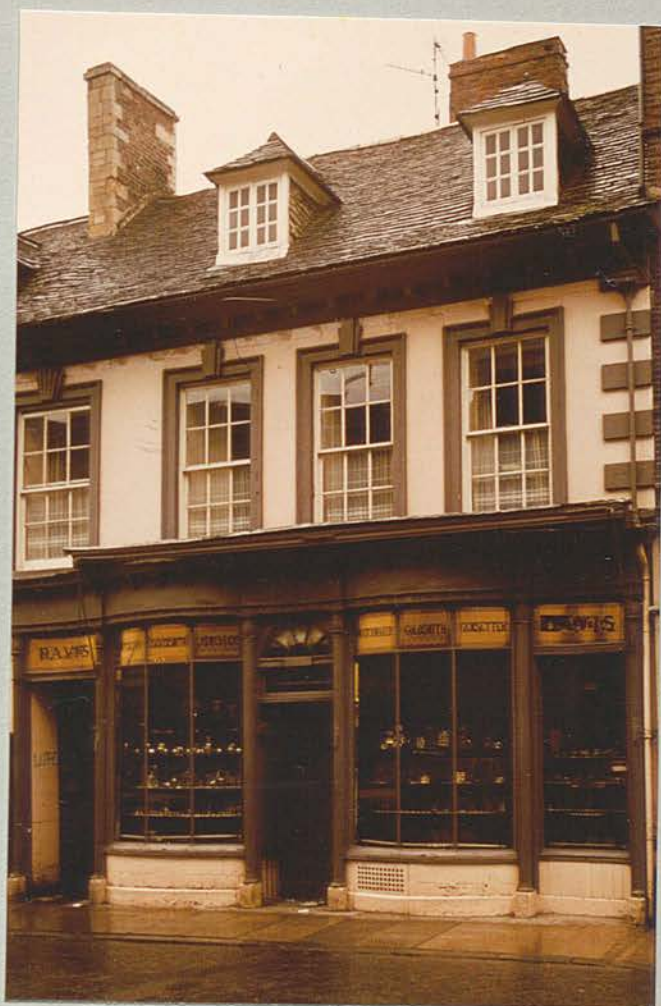
pl.306 & 307 Council House Arcade, Nottingham

pl.308 Leys Avenue, Letchworth



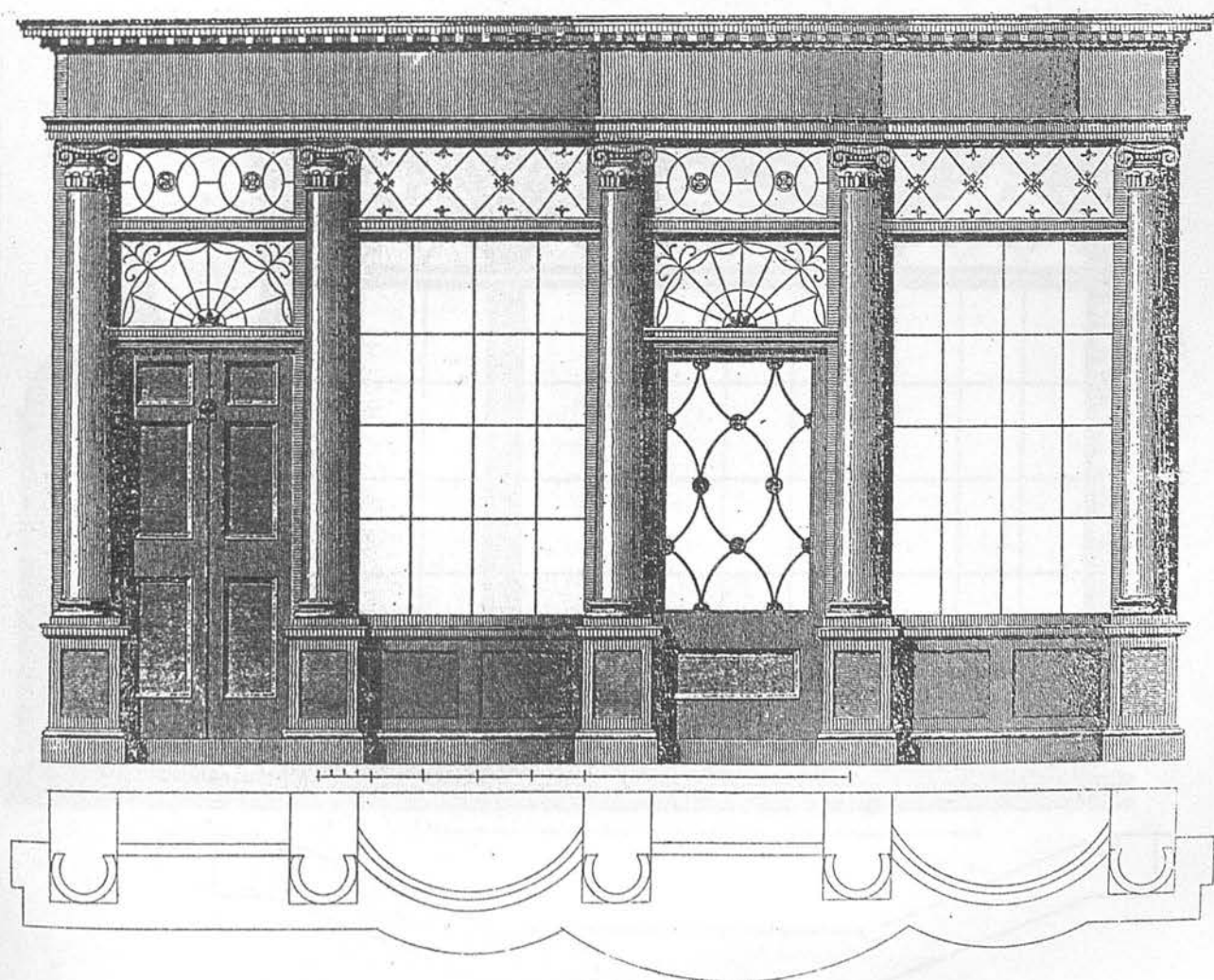
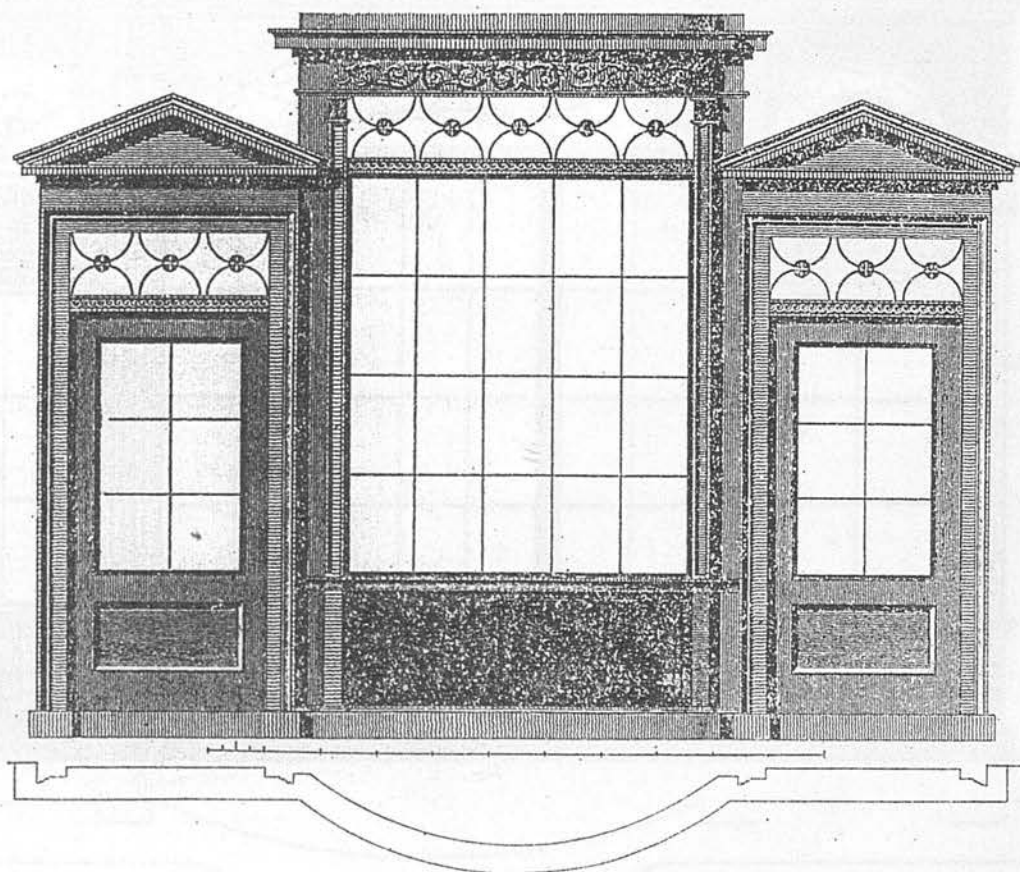
pl.309 a. Fruit Shop M. Duborg 1780

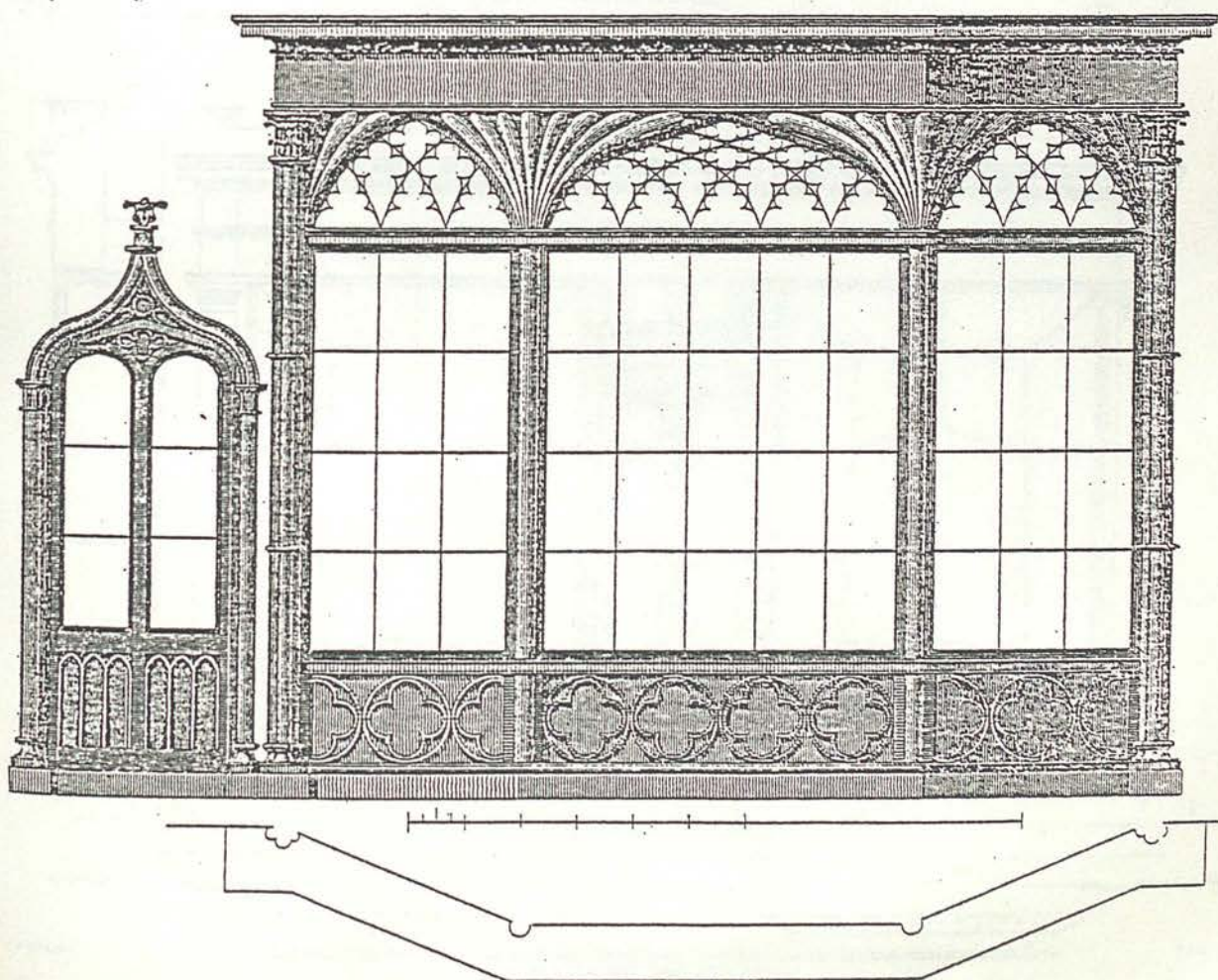
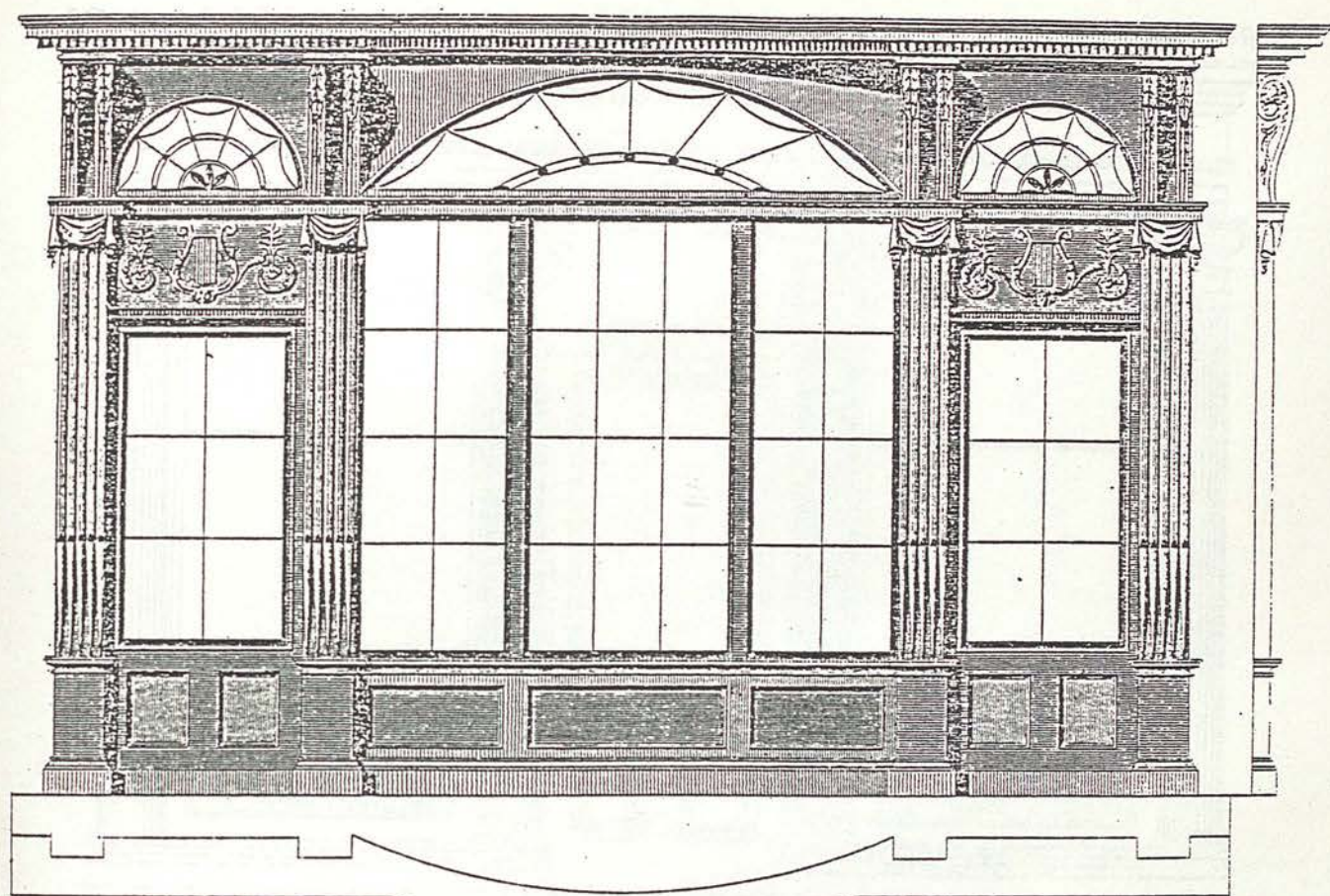
b. Wedgwood Showrooms, London. Ackerman 1809

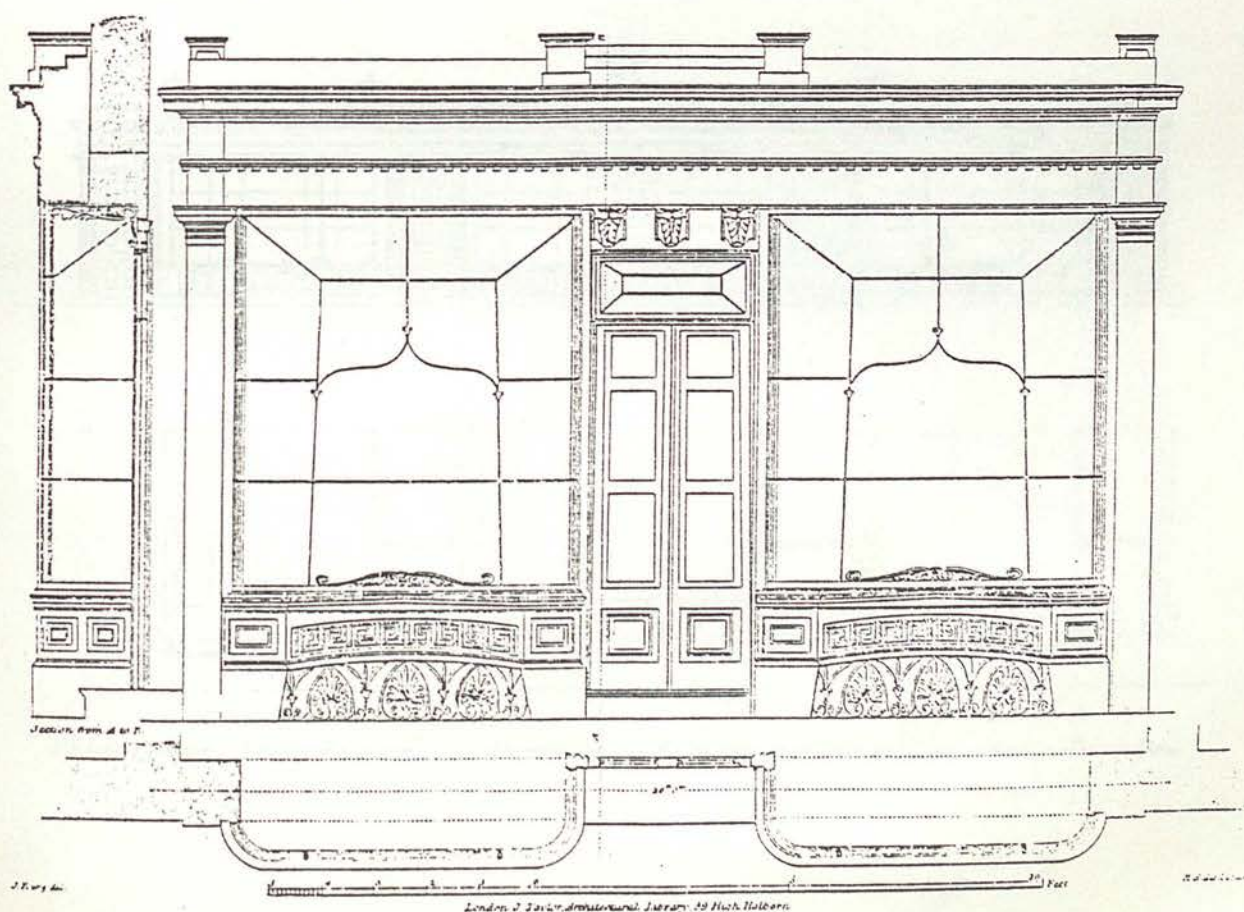
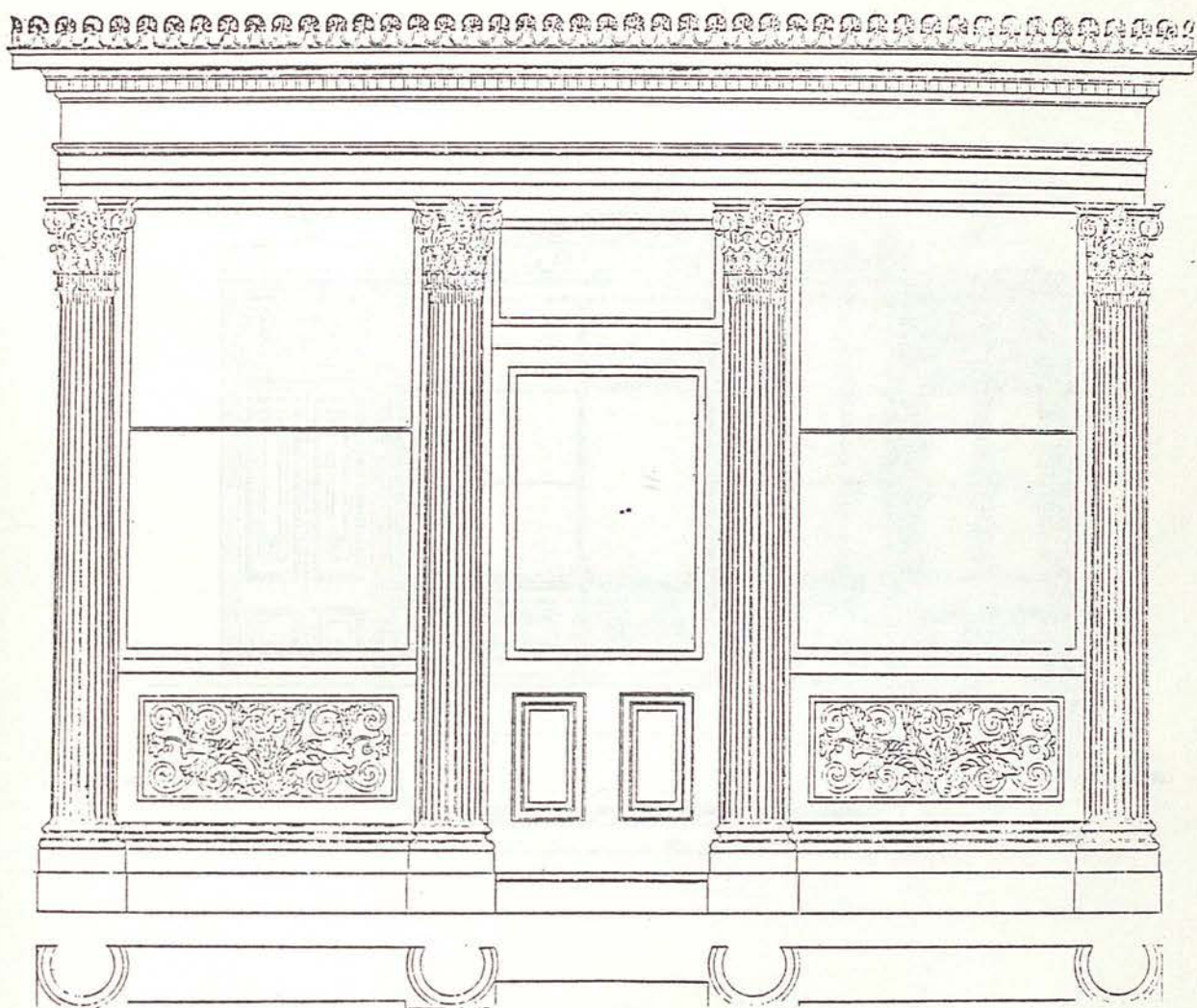


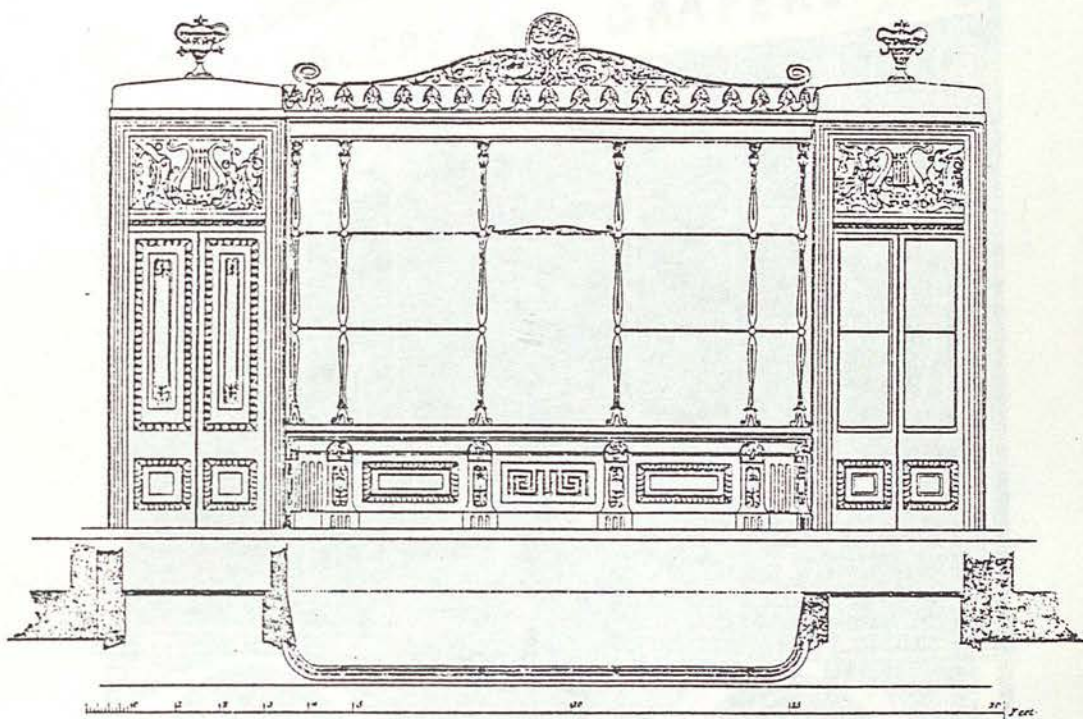
pl.310 a. Jewellers Shop, Stamford

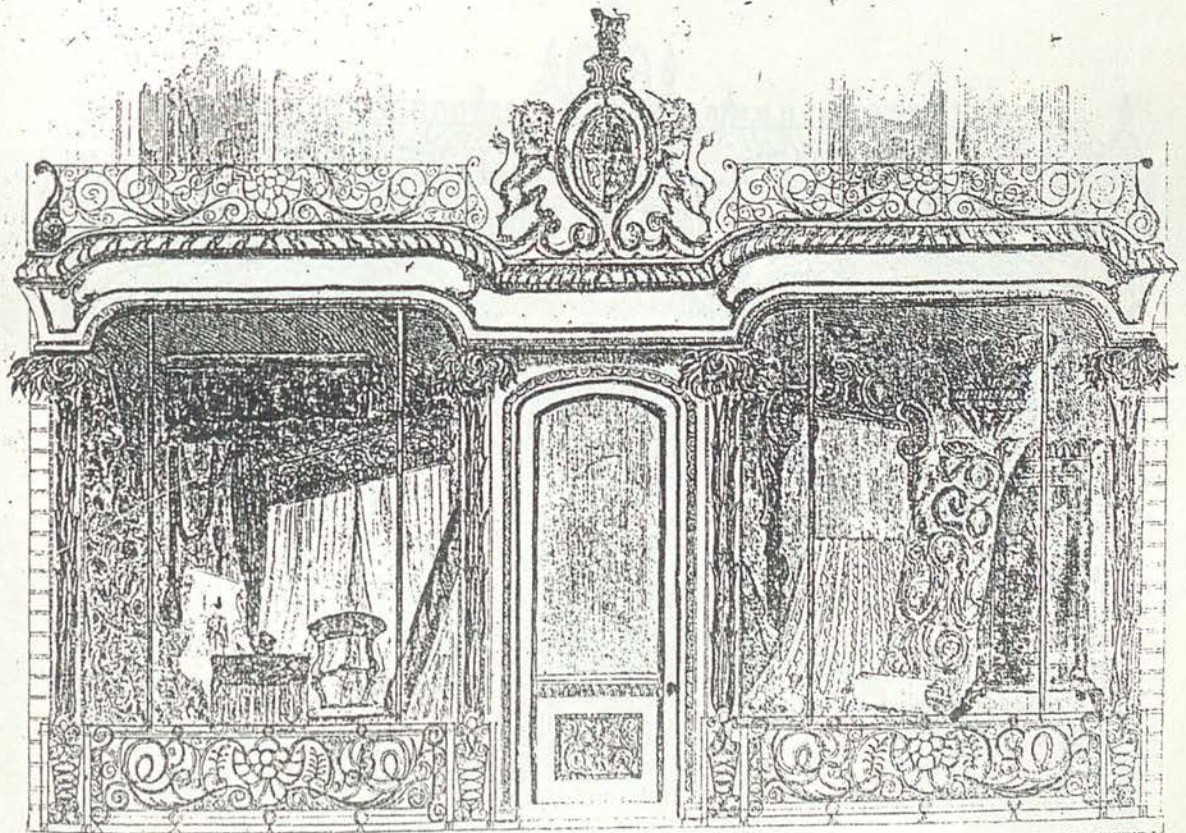
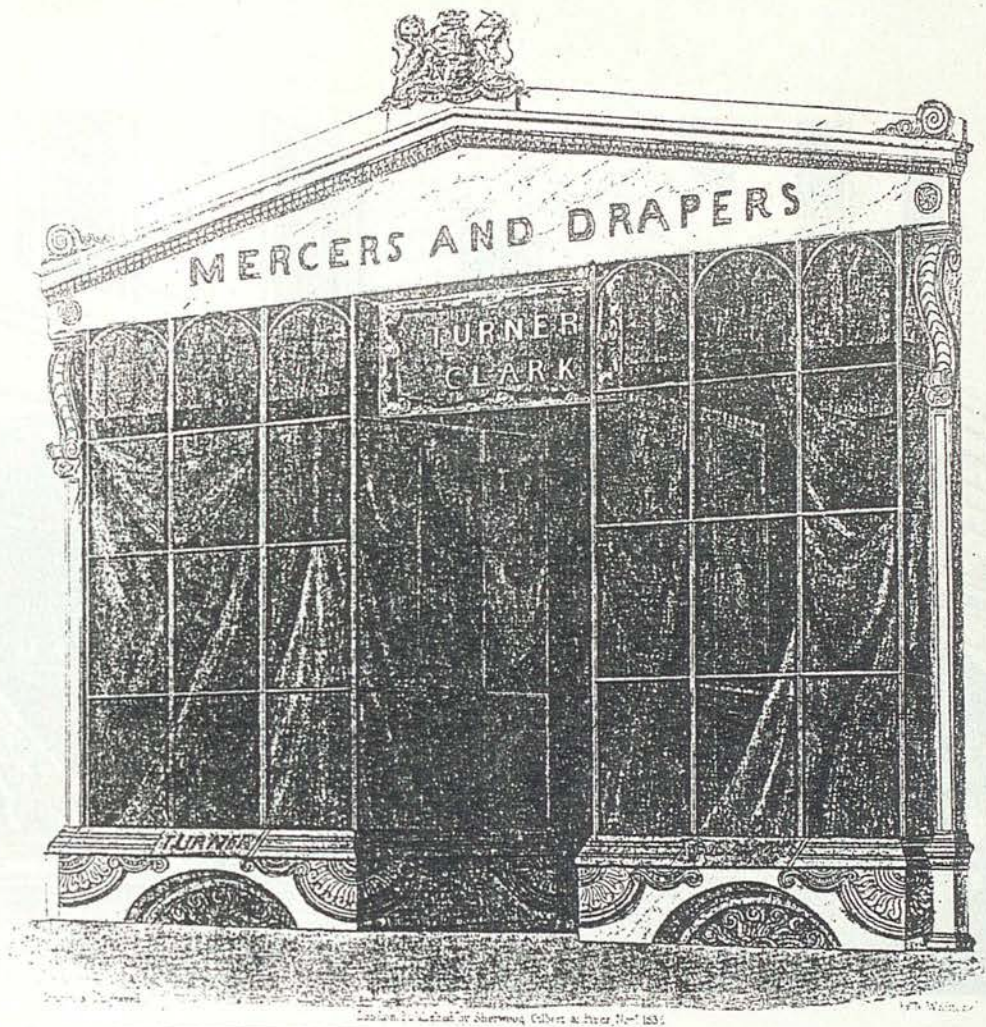
b. Chemists Shop, Lichfield

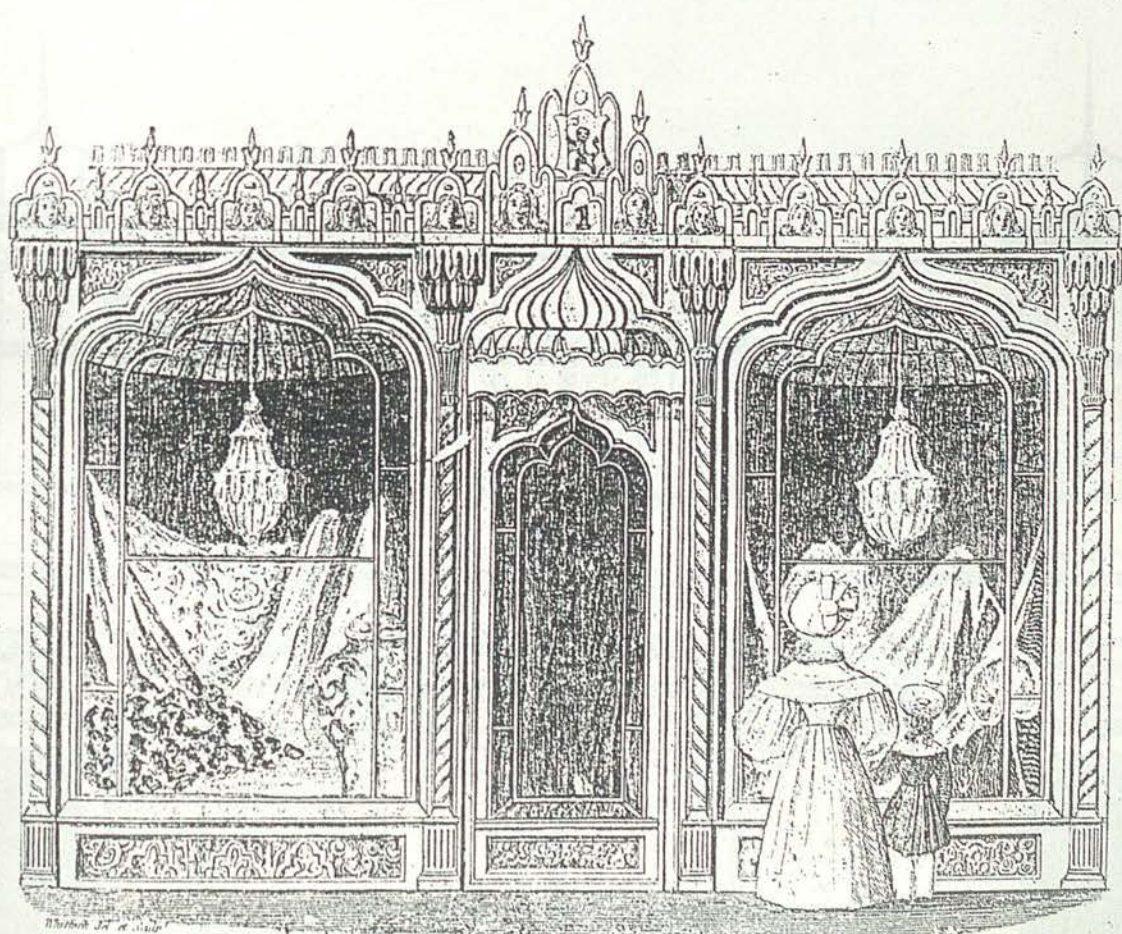
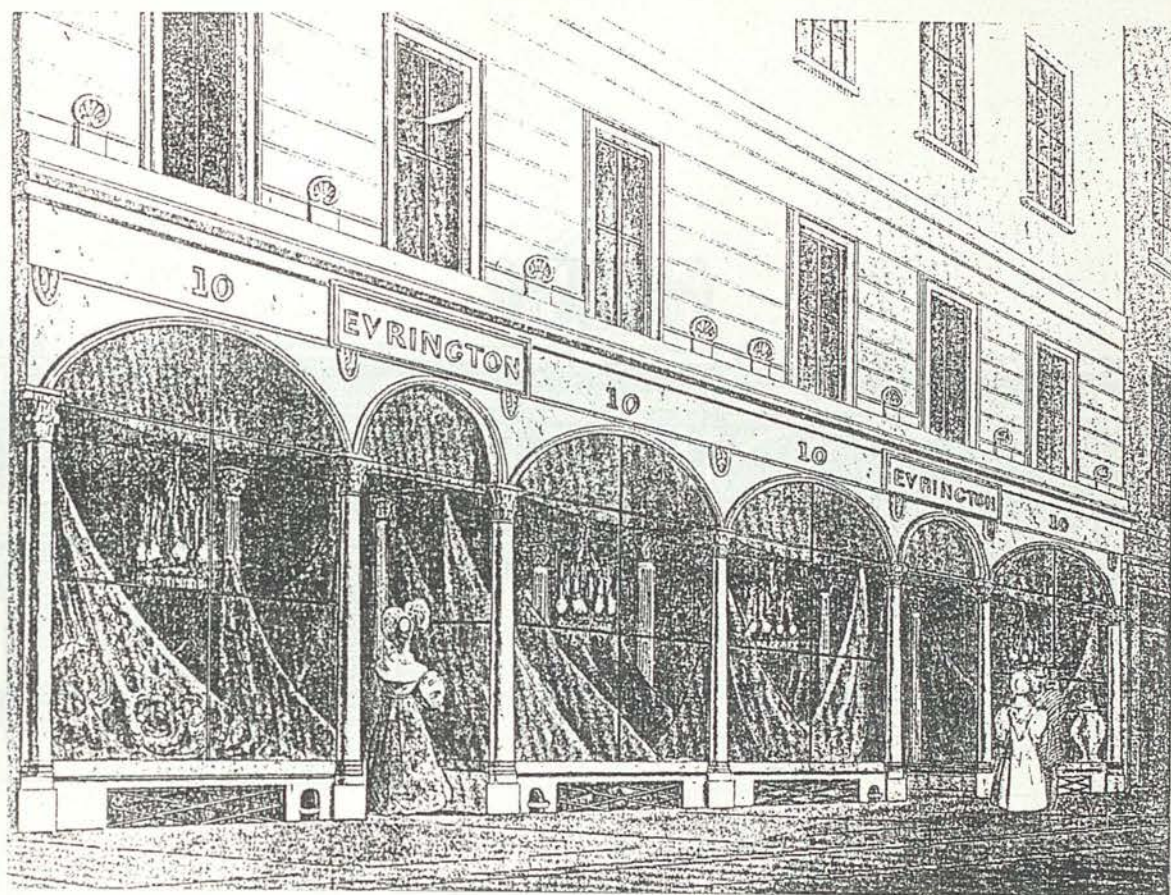


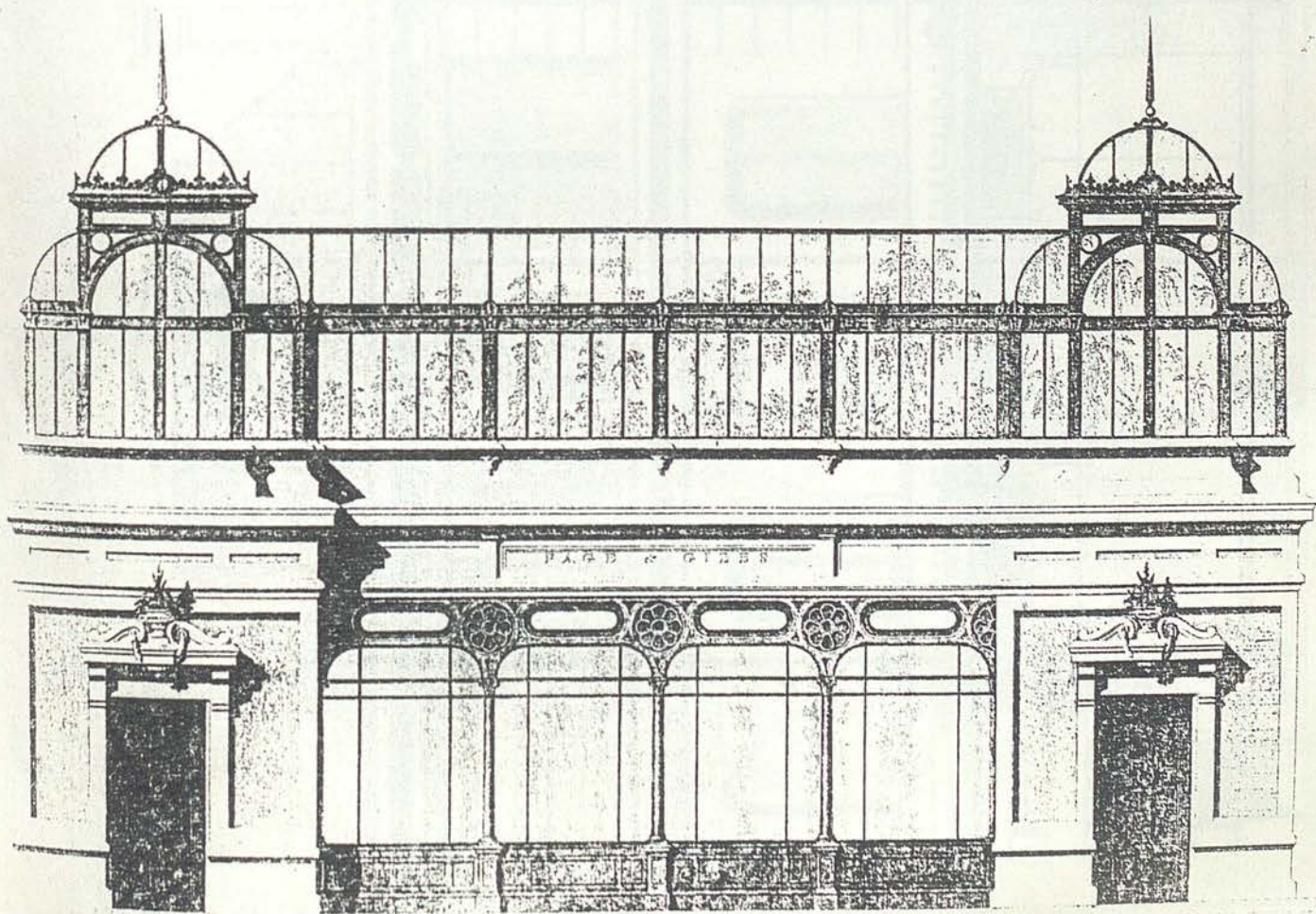
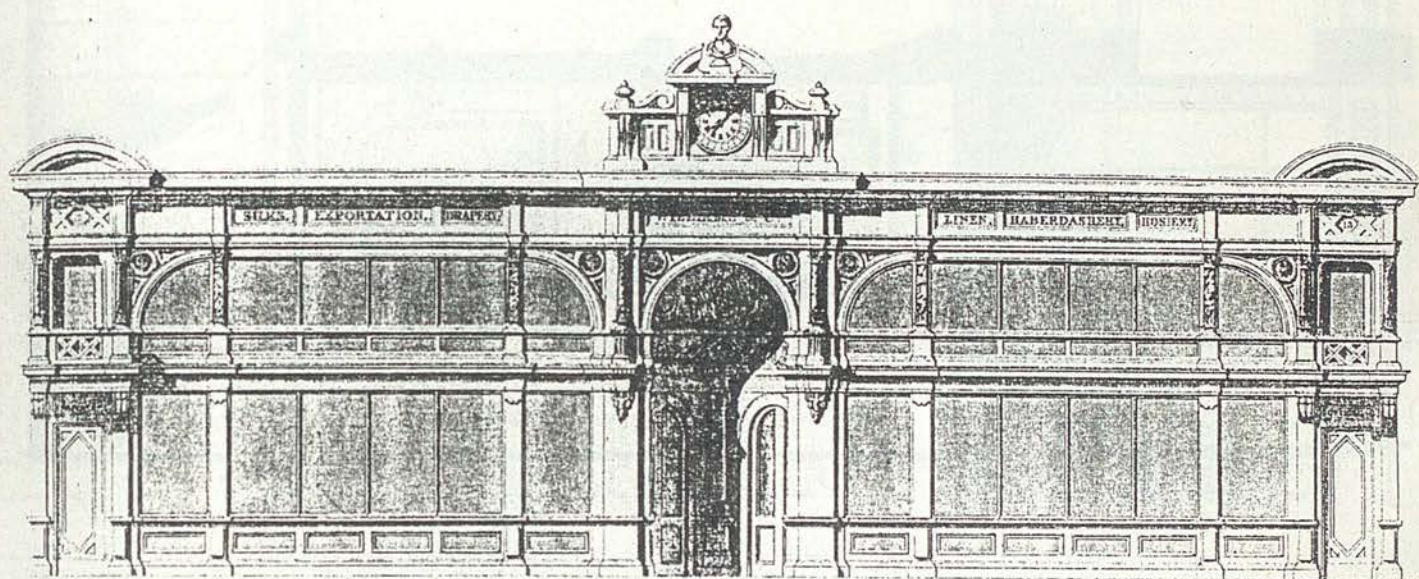


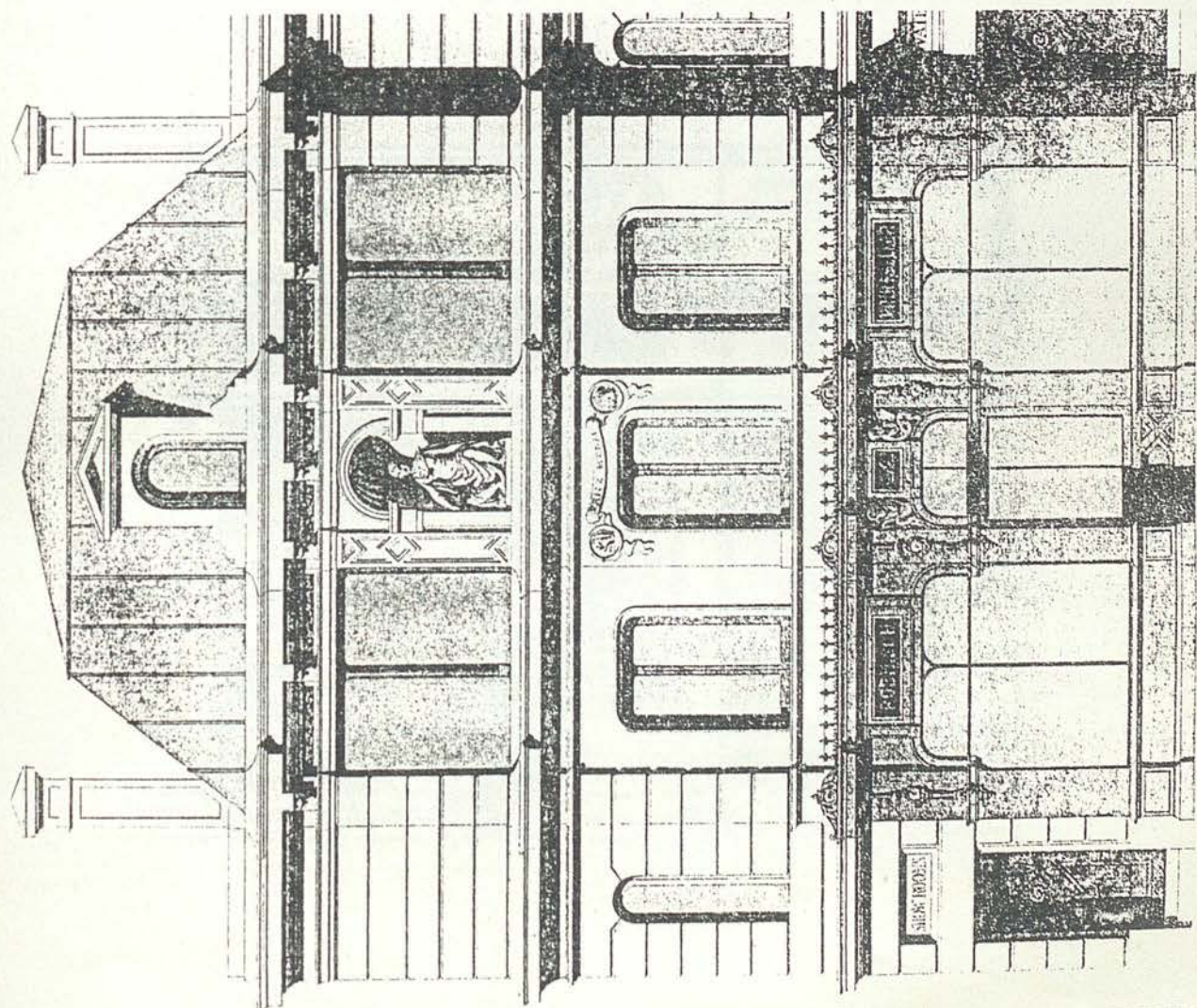
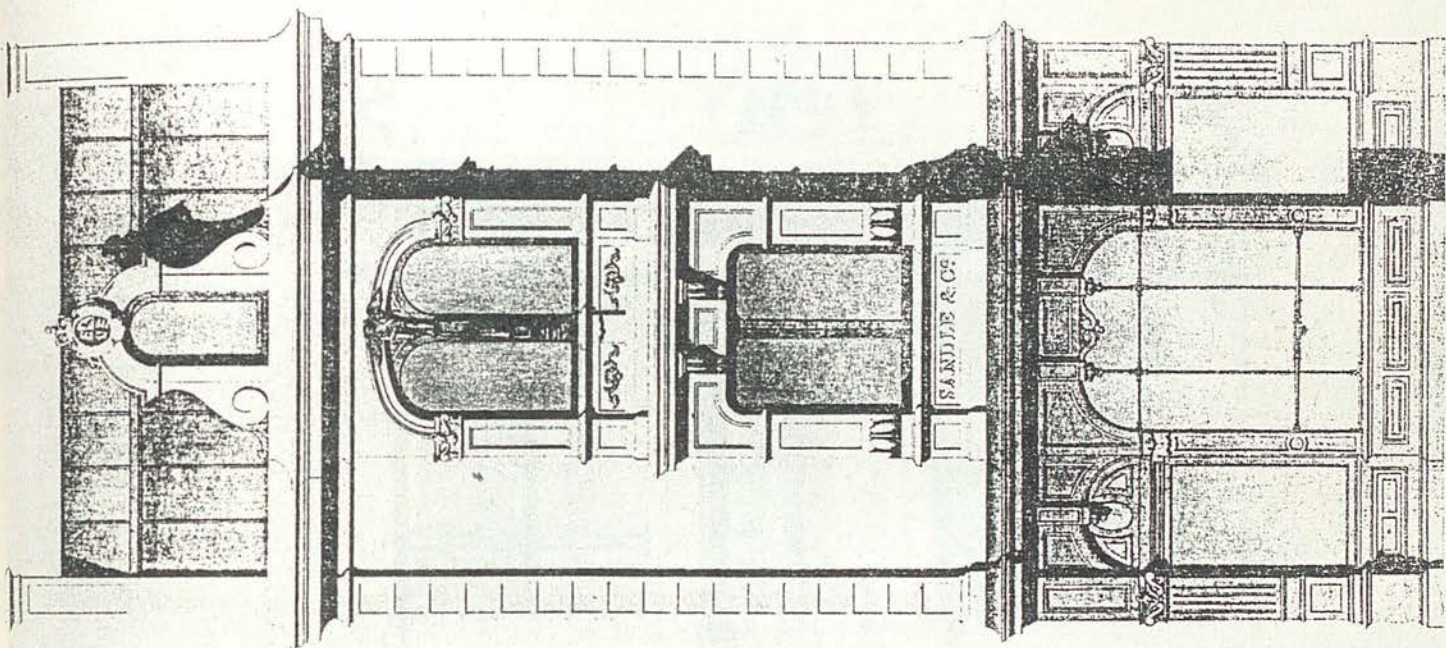


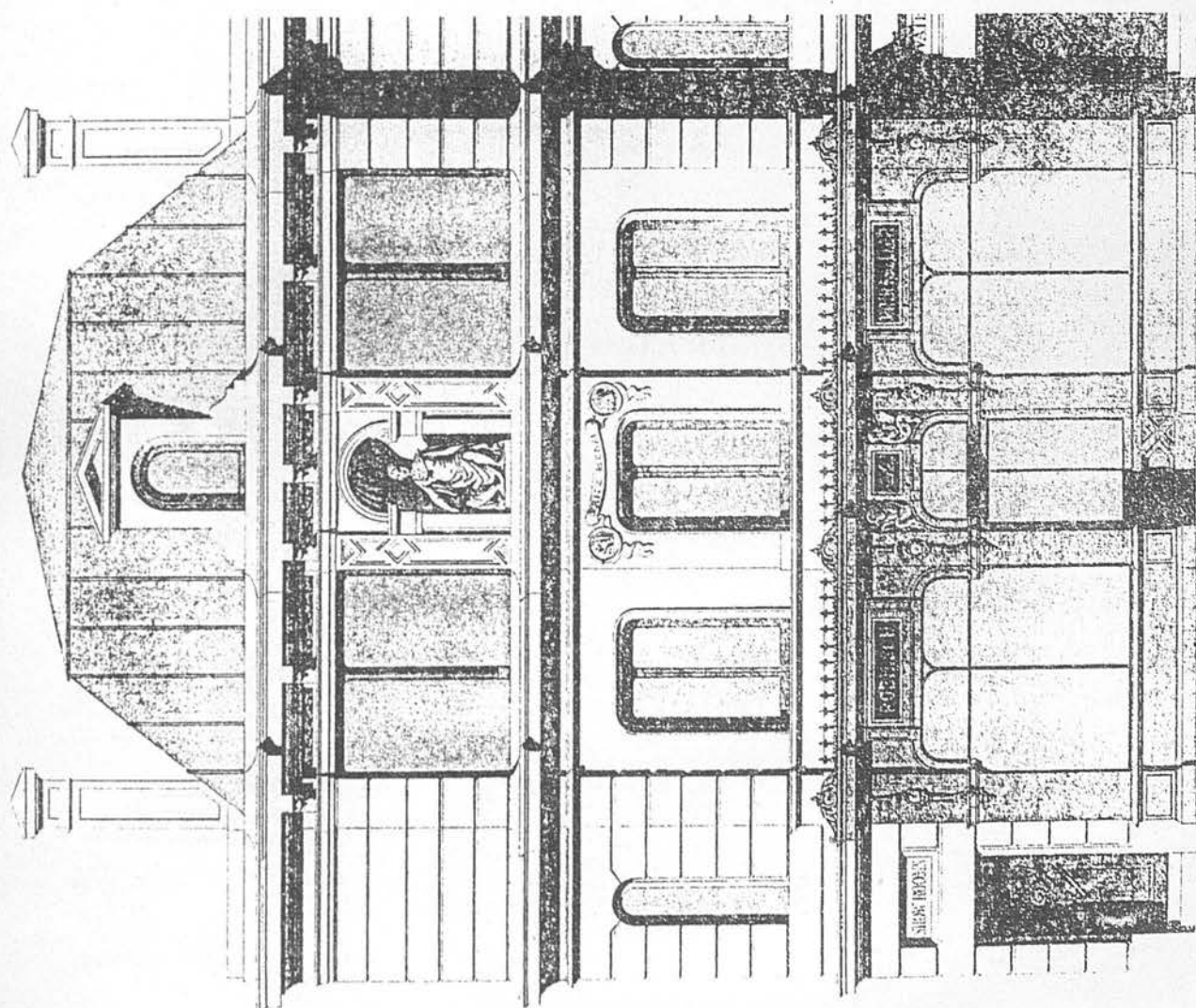
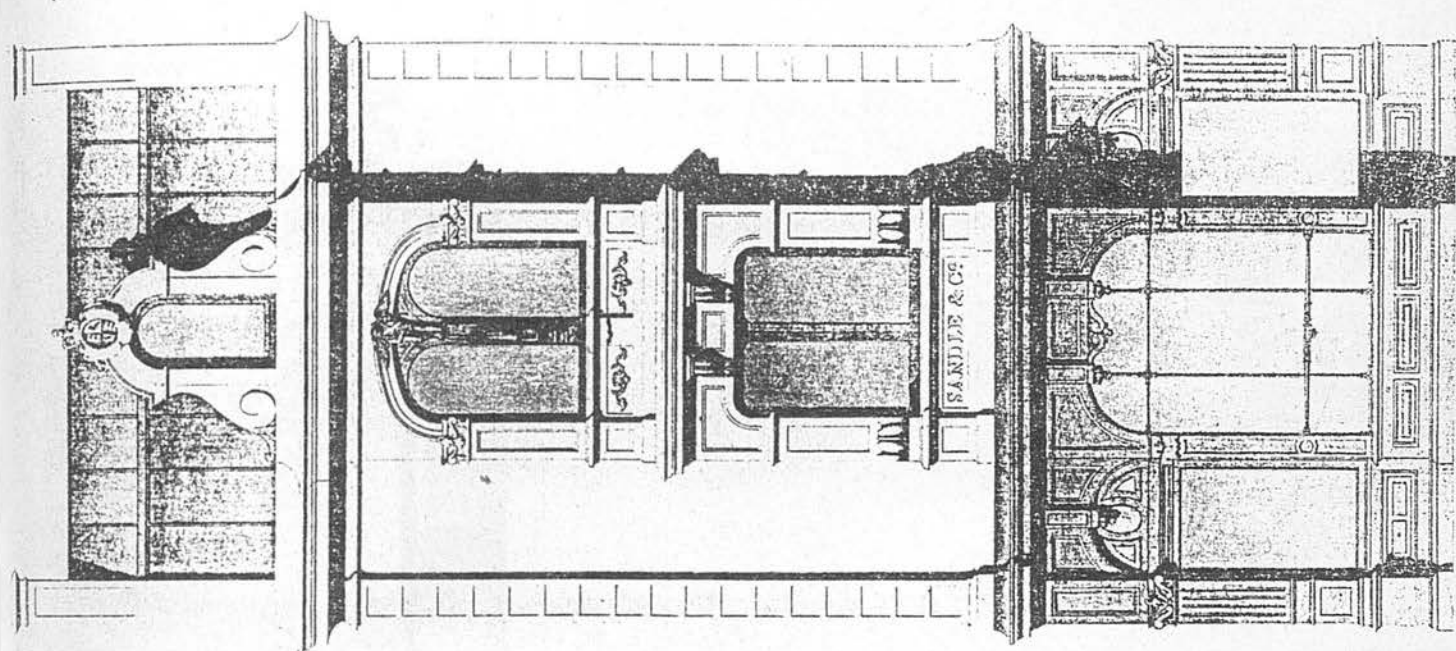


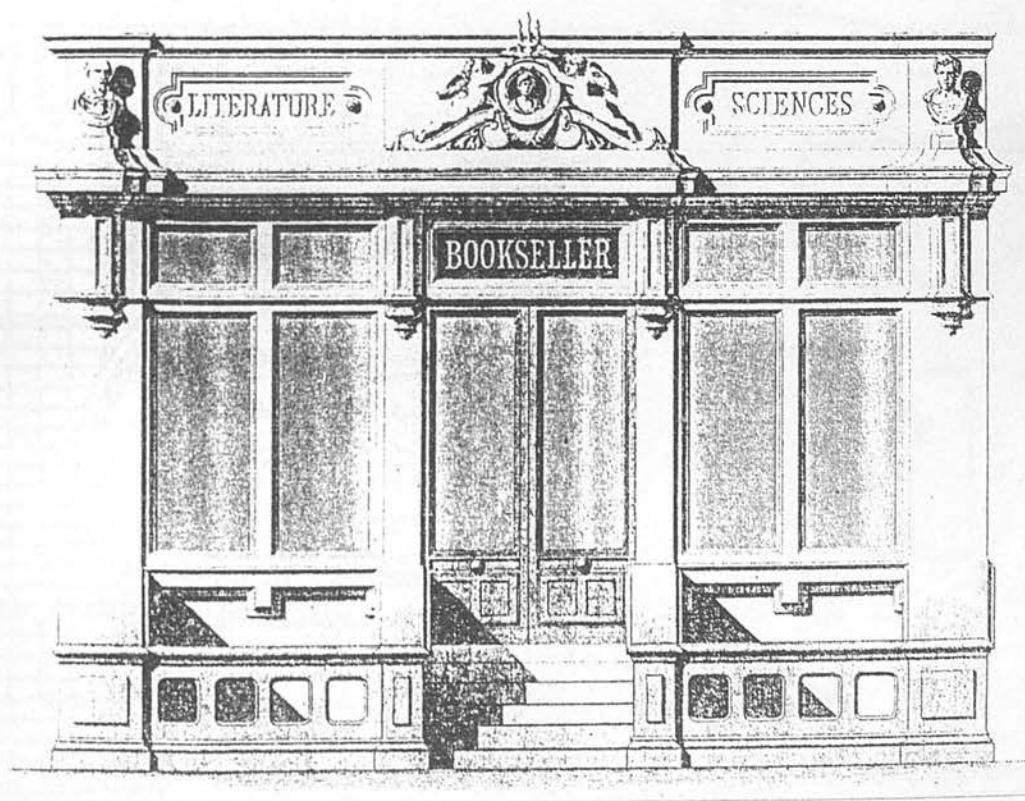
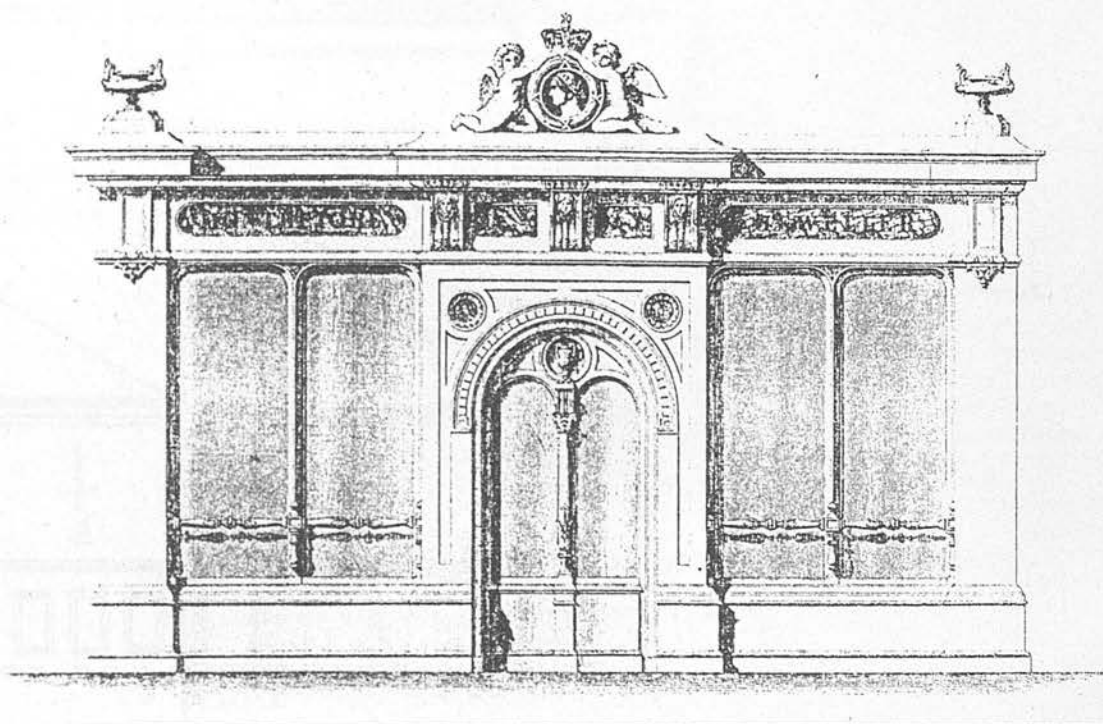


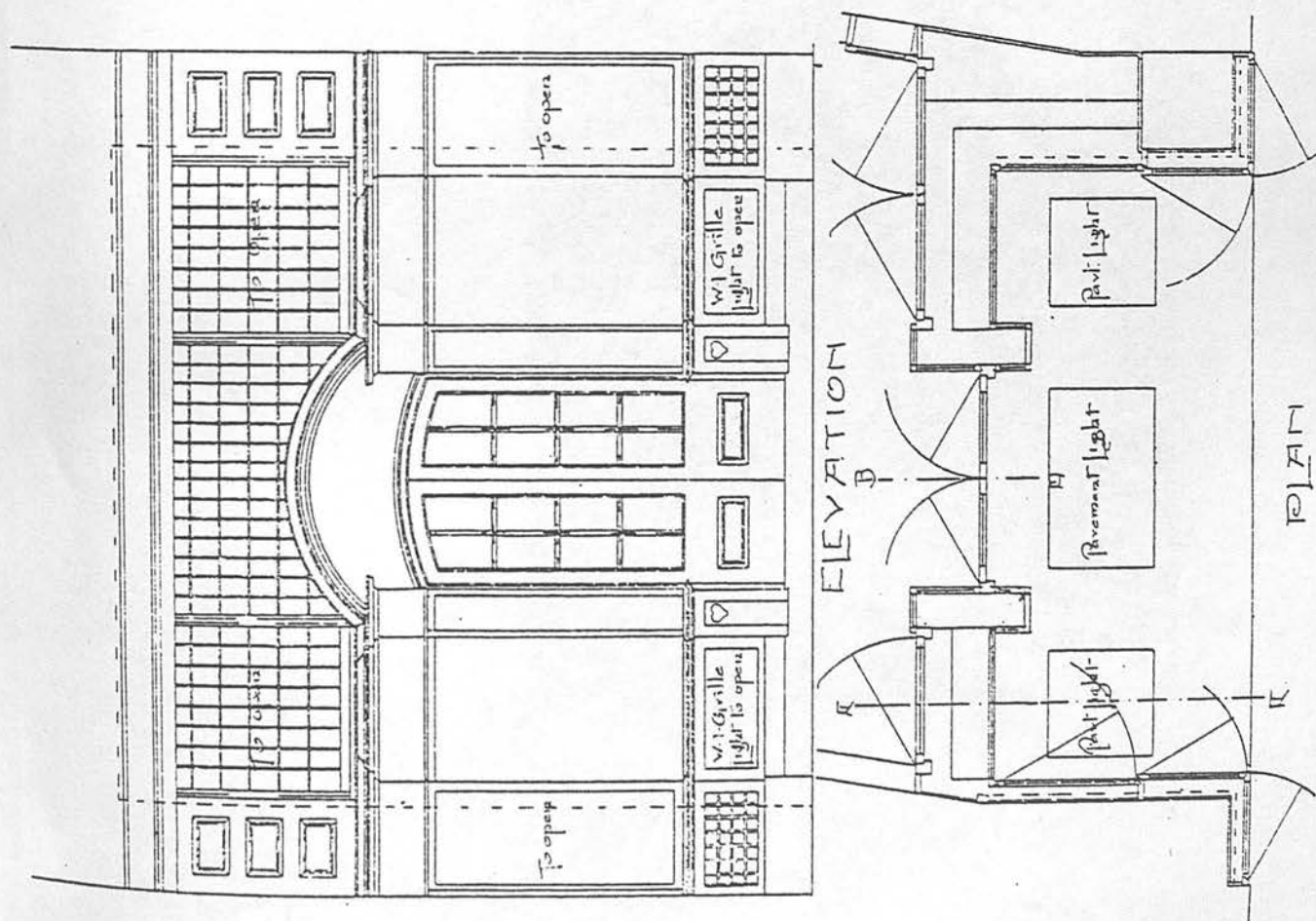
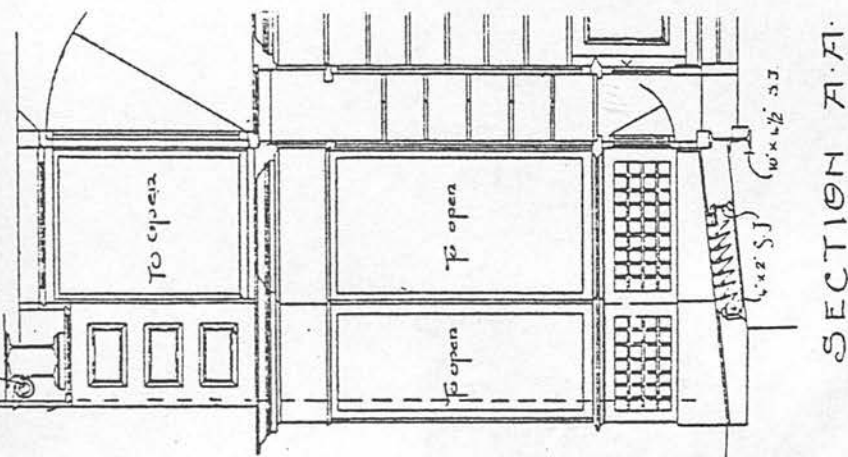
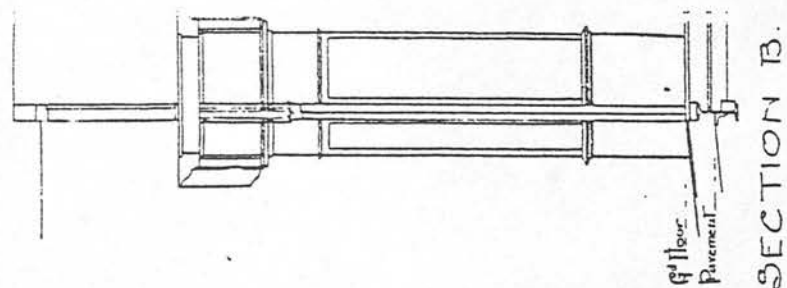














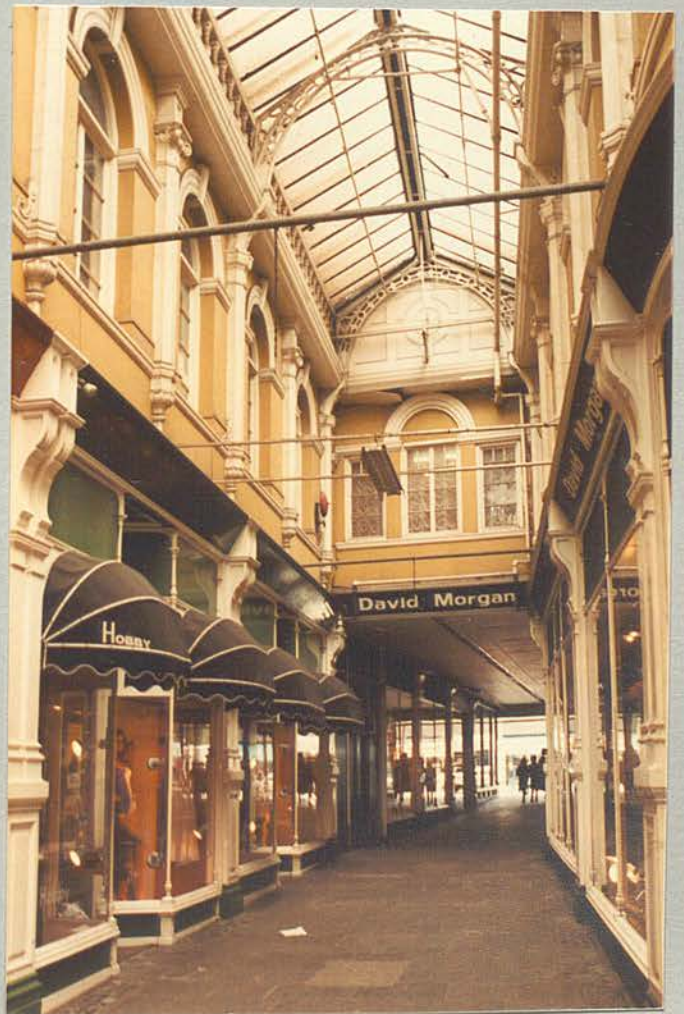


pl.322 Royal Opera Arcade, Westminster pl.323 Burlington Arcade, Westminster

pl.324 Lower Arcade, Bristol pl.325 Royal Arcade, Westminster



pl.326 Royal Arcade, Norwich pl.327 Piccadilly Arcade, Westminster
 pl.328 Prince's Arcade, Westminster pl.329 Brompton Arcade, Kensington



pl.330 County Arcade, Leeds

pl.331 Morgan Arcade, Cardiff



pl.332 The Arcade, Newark pl.333 Newport Arcade, Newport

pl.334 The Arcade, Accrington pl.335 Silver Arcade, Leicester



pl.336 Barton Arcade, Manchester

pl.337 Wayfarer's Arcade, Southport pl.338 Montpellier Arcade, Cheltenham

PART TWO

The first shopping arcades were severe neo-classical buildings with restrained decoration and structural use of the orders. Repetitive bays in Roman or Greek styles, as distinct from the highly individual qualities of the mediaeval High Street, formed the basis for their design. The first shopping arcades were severe neo-classical buildings with restrained decoration and structural use of the orders. Richer styles and vigorous decoration began to appear in the mid-nineteenth century. Gothic followed classical, and was in turn superseded by revivals of neo-classicism and the eclecticism of the Edwardians. However, although the styles changed there was continuation in the use of the formal spatial qualities of the earliest arcades, with rhythmically recurring bays along a corridor covered by a glazed roof.

Georgian Arcades

There was a resourceful adaptation of the classical language found in the earliest shopping arcades, with simple exteriors, and frequently quite elaborate interiors. Small in scale and few in number, they not only appeared in harmony with their surroundings, but presented from within, conformity and delight.

The Georgian shopping arcade became part of the growing inventiveness of the retail trade but whilst architectural style and novelty did initially attract the shopper, the importance of the position in the shopping centre which was of the utmost significance was largely unrecognised by the builders. An interpretation of the early arcades therefore, reveals a catalogue of beautiful, but neglected examples, with the exception of Burlington Arcade which has been successful from the day it opened.

In order of opening date the Georgian arcades remaining in Britain are :

Royal Opera Arcade	Westminster	1817
Burlington Arcade	Westminster	1818
The Corridor	Bath	1825
Lower Arcade	Bristol	1825
Argyle Arcade	Glasgow	1827
Royal Victoria Arcade	Ryde	1836
Norfolk Arcade	Glossop	1838

The Montpellier Arcade was opened in Cheltenham in 1845 and is therefore not Georgian. However it was an extension to Papworth's Montpellier buildings, in the same neo-Classical style, and belongs in design and spirit to that earlier age. The Royal Arcade in Newcastle upon Tyne was opened in 1831, but the present structure is of concrete and fibrous plaster. Its history and struggle to survive are, however, worthy of detailed investigation.

Royal Opera Arcade - Westminster

Designed by John Nash and George Repton, it is a true arcade^(pl.339) with arches springing from classical pilasters across a 12 feet wide pedestrian walk. Since the arcade was built as an adjunct to the theatre and not as a commercial shopping street, shops, were erected along one side only. There are no facades to the street and little evidence of an arcade behind the gates, each set in a Palladian arch^(pl.346) surmounted by a moulded cornice, and capped by a parapet and balusters. Inside,^(pl.341-343) the minute business premises are each fronted by a large display window with two large panes and twelve smaller panes divided by delicately moulded glazing bars. They are quadrant curved, projecting forward and resting on plain consoles 18 inches above the ground. A curved, but simply moulded cornice, above a plain fascia, surmounts each window. Access to the basement and the living rooms was by

spiral staircase, some of which are still in position. The upper rooms are illuminated by a skylight, which also gives access to the roof, and from a lunette, contained within the tympanum above the shop window, and framed by a moulded archivolt divided into three lights. There are eighteen square bays each with a simple groined vault rising to a circular skylight, and separated by plain arch soffits rising from plain shafted Doric pilasters. The walls were originally frescoed to represent Bath stone but now they are, like the ceiling and architectural ornaments, rendered in smooth cream stucco.

In 1864 fire gutted the interior of the theatre and although the arcade was not structurally harmed it was scarred by fire and water. The roof and skylights were damaged and stock was ruined.¹⁹ The subsequent new theatre was not financially successful and in 1891, Beerbohm Tree replaced it with Her Majesty's Theatre on the northern half of the site, and an hotel on the remaining land. Designed by C.J. Phipps, the redevelopment removed all Georgian buildings apart from the arcade, and the new theatre no longer required a public entrance from the latter but only a stage door.

Commercially the arcade was never a great success. It was slow to attract tenants, and shops were still to let as late as 1821. Some were used as cloakrooms and others were occupied by purveyors of opera glasses, rare books and wigs. Because of the close relationship to the theatre, the arcade tended only to be busy during the evenings. The design of Her Majesty's Theatre removed that patronage, and the arcade was deserted for many years. It was drab and dark, and within the shadow cast by the Carlton Hotel. The latter was replaced by the Bank of New Zealand in 1963, with a banking hall entered from the arcade, and this has resulted in large, blank, anonymous windows on the eastern side. However, the whole arcade has been cleaned, and lanterns converted from gas are suspended from curved iron bars, which are fixed to the capping of the pilasters in alternate bays. It is very elegant but it remains one of London's best kept secrets.

Burlington Arcade - Westminster

Burlington Arcade^(pl.344) was begun in the year that the Royal Opera Arcade was completed, and it was built as part of the major alterations to Burlington House and its grounds. Architecturally far less restrained than the Royal Opera Arcade, it was designed to be a busy shopping street, and not merely a section of a colonnade. It was inspired by Nash's building and the Parisian examples, and the architect Samuel Ware expanded the concept to produce a brilliant enclosed shopping street. The Georgian shops were given an important upper storey, and the small glaazed domes of the Royal Opera Arcade were superseded by pitched glass which gave more illumination. It has always been a busy arcade devoted to the sale of luxury goods and it very quickly became a promenade for dandies,^(pl.345) linking as it did, Piccadilly with Burlington Gardens.

Built by Lord George Cavendish, it was, and still is, the longest arcade (585 feet) in Britain. It covered the site of a muddy, noisy alley between Old Bond Street and Burlington House and when building commenced in 1817, an announcement in the 'Gentleman's Magazine' stated:

What first gave birth to the idea was the great annoyance to which the garden is subject from the inhabitants of a neighbouring street throwing oyster shells etc. over the walls.

and it would be free from the rain, snow and terrible mud that littered the streets. 20

The first proposals for an extensive redevelopment of the whole site owned by the Devonshire family, were made in 1815, but the final plan was for the rebuilding of Burlington House in private gardens, with an arcade to run along the western boundary. The immediate difference between the Royal Opera Arcade and Burlington Arcade, was that the design was composed of two rows

of shops, providing greater interest and income. It was discussed, designed and redesigned over a period of two years, and Ware's first report of May 1815²¹ described it as a 'Piazza'. He originally divided the arcade into four sections, with three spaces between for 'promenading and for stalls', as in the Exeter 'Change', giving accommodation for thirty eight shops and twenty stalls. By 1817 the three spaces had become on plan, three salons or intervals, where open shops, one storey in height would be sited, and steps would be introduced to take account of the fall of nine feet from Burlington Gardens to Piccadilly. That proposal gave twenty two open shops and fifty four with upper rooms²². The final building however, differed markedly from the earlier designs in that it consisted of an unbroken range of enclosed shops. There were seventy two units which followed the slope, with steps at the Piccadilly entrance.

The result is a narrow shopping street only twelve feet wide and two storeys high in the classical manner. It lacks the flamboyance of later arcades, but in contrast to the world of blank, anonymous shop fronts of the 1980's it sparkles with light and interest. It could have been a monotonous tunnel, but Ware created an exciting building by varying the height of the ceiling and the building lines. The ceiling is also broken along its length^(pl.346.347) by sixteen receding arches and alternate pitched glazed roof lights. The long lengths of the internal facades are interrupted by irregular building lines, projecting and recessed display windows, and two different sizes of windows both at ground and first floor levels. Multi-paned bay and casement windows form a pattern at the first floor, and below these are single and double quadrant curved shop fronts which combine to give rhythm to the long arcade. The transverse arches with decorated soffits spring from Ionic capped pilasters dividing the bays, and rise above the curved cornice mouldings of the shops. Lanterns of a Georgian design hang from the ridge of the pitched roof. Although some shop units and shop fronts have been changed to larger areas of glass, the upper storey and much of the ground floor is as Ware designed it, but the two

entrances have been radically altered. Several fires, damage by a bomb during the second world war, and a general refurbishment have taken place.

The original entrances each had triple arches enriched with mouldings similar to those of the interior, and they were carried on four piers with attached plain shafted three quarter columns and Ionic capitals. The modillioned cornice was crowned by a parapet with balustrade openings above the side arches and with a plain lettered panel in the centre. Buttresses capped with plain moulding rose to the height of the parapet on either side of the entrance. The same ornamental details and Palladian style were also used inside the arcade and the neighbouring Burlington House.

A new Piccadilly entrance with shops above it was designed by Sir Beresford Pite in 1911.^(pl.348) The parapet was removed, and a similar one using the old balusters was placed above a new upper storey containing offices. He repeated the triple arch with paired Ionic columns and lowered the buttresses The Architectural Review of August 1911 commented:

The design of the new storey is very cleverly conceived in a style of neo Grec which Professor Pite has essayed elsewhere in London.

Decoration was added to the upper storey in 1931 and that part of the facade remains, but the ground floor entrance was again remodelled by Pite. The result was a theatrical and monumental Edwardian Baroque proscenium arch with heavy mouldings and a scrolled half pediment, in sharp contrast to the elegant interior. Sir Nicholas Pevsner²³ commented that:

Beresford Pite unfortunately gave it a new south front in 1929-31 and this has two big busts on big brackets.

The opening, however, does attract the shopper from other retail competitors

and economically sound reasons could be put forward for its design. W.G. Sinning replaced the arches of the northern entrance in 1937 with a single segmental arched opening, covered by a semi-circular canopy of reinforced concrete faced with cast lead, and surmounted by a plain parapet. That entrance and the four northernmost bays were bombed in 1940 and rebuilding was eventually undertaken in 1952. New concrete foundations were installed under the damaged section, shop fronts of mahogany were fitted to match the original but the cast lead grilles were replaced by wrought iron. The floor of the complete arcade was relaid in York stone and the entrance was rebuilt to the design of 1937 but in addition, the low conical sections of Ware's roof immediately inside that entrance were reconstructed. Portland stone was used for all versions of the entrance, with stucco inside the arcade and the skylights were fixed to open ironwork. The emphasis on display and sales has always been paramount, and although it is not the oldest or most technically innovative, it is commercially the most successful shopping arcade in the country, and it is as internationally famous as the Galleria Vittorio Emanuele II in Milan.

Lower Arcade - Bristol

The Architects James and Thomas Foster, inspired by Ware's Burlington Arcade produced designs for two arcades in Bristol, to link Horsefair with Broadmead. The developers, Michael Wreford, John W. Hall and James Patey took advantage of the narrow courts cutting through the block and replaced the muddy, unsavoury pedestrian routes with 'Better accommodation for foot passengers'.²⁴

Their anxiety to serve the public resulted in two very fine classical arcades in the Greek style. They were very favourably received and 'Bristol people

generally looked upon this scheme as almost the last word in public enterprise'.²⁵

The Upper Arcade^(pl.349) was opened in 1824, and the Lower Arcade in 1825, but the former was completely destroyed by a bomb in 1943. Fortunately Lower Arcade remains and is an important retail and pedestrian route in the reconstructed Broadmead shopping centre.

It lacks the sophisticated planning of Burlington Arcade, it is also shorter and has a flight of steps at each end, but its unmistakeably Georgian architecture provides an elegant indoor shopping street.^(pl.351.352) The double shopfronts project into the arcade with quadrant corner windows which are capped by a moulded timber fascia, and above each are two graceful oriel windows. These upper windows are divided by timber frames into twelve panes, whilst the shop windows, which originally had copper glazing bars of almost knife blade thinness, now contain plate glass following a tasteless modernisation scheme of the early 1950's.

The bays are divided by three quarter engaged Ionic columns and there is a moulded cornice containing wrought iron scrolled decoration which covers the ventilation grilles. The walls and decoration are in stucco. The most noticeable difference between Lower Arcade and the two examples in London, is the much greater illumination from the timber roof. A simple glazed ridge is supported by eight transverse segmental arches which spring from the cornice above the columns.

Both Palladian entrances are single openings framed on each side by a giant Ionic column in antis. The bays facing Horsefair^(pl.350) have been halved in width by stone extensions to the adjacent modern shopping development, and the ground floor has illiterate shopfronts from the 1950's which project in front of the bays. The Broadmead entrance retains two shopfronts, each with

small pilasters defining the bay, but large plate glass windows have been substituted for the Georgian panes. Each entrance facade is surmounted by a simple entablature crowned by a parapet which has been pierced by a balustrade over the side bays and carries a plaque over the entrance in the manner of Burlington Arcade.

The Corridor - Bath

The Corridor^(pl.353-357) followed rapidly the development in Bristol, and was built by the architect H.E. Goodridge in 1825. He obviously found problems with land acquisition, and as a result the site contains both a short and long length of covered shops bisected by Union Passage.

Assembly rooms at the first floor were included within the Corridor for the citizens and visitors to Bath. Known as the Victoria Rooms they were entered from the centre of the arcade.

The architectural style that Goodridge chose was the fashionable Greek Revival with some Greco-Roman motifs. The ground floor of the High Street entrance building contains a portico with two Doric columns and pilasters, originally of Bathstone, they were replaced by monoliths of polished granite in 1870. The first and second floors have pedimented and plain architraves to the windows, the whole being divided into three bays with projecting side pavilions. The attic storey has three semi-circular windows framed by moulded architraves and is contained by a parapet, which is broken in the centre by a wide pedestal decorated with a ribboned wreath.

The two storey interior is finished in stucco with only partial Georgian details. The original shop windows have long since disappeared, and there are the inevitable large plate glass displays with a disappointing variety of faciaboards and styles of lettering. Above the ground floor however the original style

prevails. There are two balconies with wrought iron balustrades crossing the arcade, each with two classical statues, ensuring that propriety and refinement were achieved below. The moulded sliding sash windows and cornice are also original. The present roof is part pitched and also there are two lengths of barrel vaulting. A heavy wooden skylight with coloured glass was the first roof of the building. Clear glass, probably to give extra light was installed some years later, and in 1870 the complete roof was replaced with iron and clear glass. The arcade is fairly busy after a period of neglect but restoration of the shops is not anticipated.

Argyle Arcade - Glasgow

In Glasgow a rather more novel approach took place in 1827 with the building of the Argyle Arcade.^(pl.358) It is attributed to the architect John Baird, although no more positive proof can be found than that he was the designer of other buildings for John Robertson Reid, the arcade's developer. The arcade was built to link Argyle Street with Buchanan Street, the latter constructed in 1771 as a residential street for merchants. A house of 'two square storeys and garrets'²⁶ was built for John Campbell in 1780 and it was later purchased by Mrs. Jean Robertson Reid and occupied by her son in 1827. Reid's Workshop, situated behind the house in Morrison Court was destroyed by fire in 1828, and possibly the first intention was to rebuild it, but a decision was taken to link the Buchanan Street house to another property owned by the family in Argyle Street. Jack House²⁷ writing of Glasgow in the nineteenth century noted that 'John Reid toured the continent studying arcades'.

Inspired, no doubt, by the Parisian models he returned to build Glasgow's first shopping arcade. The link, therefore, became an arcade which was of necessity L shaped^(pl.359.360) in order to avoid the buildings in Morrison Court. The original arcade entrance from Buchanan Street was novel and cheap, being the front door and hall of Robertson Reid's house,^(pl.361) and

similarly the shopper could enter or leave through the centre of the ground floor of the family owned tenement in Argyle Street. The architect therefore was concerned only with designing the skylit corridor between the two existing buildings.

It is impossible to describe the arcade as it was when new, but what remains of the upper floor and roof suggests a lively interior, rather than a formal and sedate classical building. Technically it was very innovative, as Baird was the first architect of arcades to use iron for the staircases and more importantly for the complete roof, including the hammerbeam trusses. The latter are carried on a timber parapet which is recessed above a moulded and dentilled cornice. Below are Doric capped pilasters which divide the glazed bays. A sparkling effect is created by a continuous run of casement windows^(pl.362-364) divided into small panes by narrow glazing bars. These upper windows are very similar to those of the Weybosset Arcade, Providence,²⁸ and they also appeared much later in the century on the upper galleries of the Silver Arcade in Leicester.

Bow windows were used to emphasize the junction of the arcade with the entrance buildings, and the inner angle of the two arms of the arcade is accentuated at the upper level by a great curved window.

Sadly nothing of the original is to be found on the ground floor,^(pl.365) and it now contains a variety of modern plate glass windows and faciaboards, and numerous burglar alarms for the many jewellers shops. There is also an entrance into an early public house,^(pl.366) in Morrison Court, which brings people into the arcade.

The eighteenth century Buchanan Street entrance building was replaced by an Edwardian office block designed by D. Thomson and C. Menzies, but the Argyle Street facade remains above the modern shop fronts of the ground

floor. The building of the arcade had a tremendous impact on Buchanan Street and it quickly changed from residential to commercial use. It remains the most important retail district of the city and the arcade is a busy and vital element amongst the department stores and multiple shops. In order to assert its presence more fully, entrance canopies designed as plain barrel vaults extending over the pavements, were added in 1970 and are a commercial if not architectural success.

Royal Arcade - Newcastle upon Tyne

The city of Newcastle upon Tyne was extended and improved in the Georgian manner, predominantly by builder and entrepreneur Richard Grainger from the second decade of the nineteenth century, and the result was a great civic design scheme to the north of the mediaeval town and the River Tyne. Amongst the buildings that he erected was the Royal Arcade, in 1832. Attributed to the architect John Dobson, it was an elegant building on the wrong site.

The town required a new Corn Exchange, and Grainger was anxious to provide one on a site that he owned in Pilgrim Street, before an alternative development could take place opposite the parish church. The builders of this alternative Exchange, on learning of Grainger's plans quickly erected their building leaving him with a need to find a new use for the site. He decided to build public and legal offices and an Inn of Court. The final result was an arcade containing shops and offices in a similar architectural style to the Lowther Arcade, in London.²⁹ The contemporary writer, T. Allom³⁰ considered that the Newcastle arcade was an imitation of the Lowther Arcade, but Dogberry,³¹ in the Newcastle Journal stated:

It is acknowledged to be superior to the Lowther Arcade, which is not so well lighted, and the front of which, above all is formed of brick and stuccoed while this is of polished stone.

Although architecturally it was a copy of the Lowther Arcade it differed markedly from the earlier example in that it was the first arcade to be built as part of a single, self-contained commercial development, with the major use being offices on the upper floors.

The Post Office, Stamp, Excise and Permit offices, banks, professional offices, auction rooms, steam and vapour baths and shops, were all accommodated on the site.

The arcade was described as having a handsome stone front.³² 94 feet wide and 75 feet high. The style was Greek revival^(pl.367) with the Doric order at basement and entrance level, and an entablature surmounted by six Corinthian fluted columns in the centre, with plain square pilasters on the outer bays. A richly carved frieze and projecting cornice supported by brackets carried a low attic, and a balustrade and sculpted group in the centre, completed the design.

At ground floor level a flight of steps up to an archway led into the 250 feet long, 20 feet wide and 35 feet high interior. There were eight conical skylights supported by simple groined vaults springing from Corinthian capped pilasters which divided the bays. The floor was chequered in stone and black marble, and there were sixteen 'elegant shops displaying a rich variety of useful and ornamental articles'.³³

Whilst the architecture of the arcade was admired, the development was regarded, almost from its opening, as an ambitious but economic mistake. It retained the public offices and the Bankruptcy Court but it was never financially successful, and a rapid decline set in when the Post Office moved out in the 1860's. Grainger failed because he ignored topography and the development of the retail centre of the city, which was at some distance from the arcade. The latter was never a natural pedestrian route as only the west end opened onto a main road.

The aspect from St. Nicholas' square or from the Lord declivity in Moseley Street must have had a touch of romanticism - the climb towards the acropolis which never materialised. 34

There was a considerable slope from west to east, and a steep flight of steps led down from the eastern entrance into the minor road known as Manor Chase, noted in the Directory of 1887 as 'an unsavoury neighbourhood'. 35

Demolition was first threatened in 1886 when the arcade was found to be on the line of a new road. Alderman Stevenson, the then Mayor, echoed many opinions when he said:

I wish we could have knocked down that Arcade altogether, for its terribly in the way; but it seems it can't be done as yet. 36

However the City Council succeeded eighty years later. The inclusion of the arcade within this chapter is, therefore, a subject for debate, because although it was undoubtedly a fine example of a Georgian arcade, it now only remains in pastiche. It was semi-derelict by the late 1950's and its removal was sought for the inevitable road building programme and central area redevelopment. A seven storey office block was approved on condition, after much public protest, that the arcade should be rebuilt. It was dismantled in 1966 and the stone, numbered with chalk and stored somewhat inadequately, remains somewhere in the city. At 1966 prices the cost of rebuilding was £400,000 and again there was opposition in Council:

The Council acknowledge that, if it were possible, the arcade would be an interesting piece of Victorian architecture to retain. But it is not so interesting and valuable that it should be subsidised at £40,000 per year. 37

However in 1970 it reemerged as an interior only, in P.V.C. and concrete. It is utterly lost on its island site and is now merely an expensive entrance

corridor^(pl.368) for the offices above, providing a sad memorial to the original, and indeed to the demolished Lowther Arcade.

Royal Victoria Arcade - Ryde

The fame of the shopping arcade continued to spread and the Italianate Royal Victoria Arcade opened on the Isle of Wight in 1835. It has a green and white stuccoed entrance consisting of a wide central flat arched opening with a projecting pavilion on either side. At ground floor level the outer bays contain modern shops, and a sliding sash window with pedimented architraves at first floor. The pavilions are capped by the original shallow pyramid roofs which oversail the stuccoed walls and have deep modillioned eaves, and these are linked across the centre by a parapet, decorative plaster work and a moulded cornice surmounted by a coat of arms and a flag pole.

The plan is more adventurous than the other Georgian arcades, being cruciform and having three entrances and a rotunda at the crossing. It was probably influenced by the Galerie Colbert of 1826 in Paris.^(pl.369) The two minor entrances in contrast to that on Union Street are merely simple doorways set in a brick wall.

The arcade is illuminated by a clerestorey round the base of the dome and above the corridors of the arcade. Further light, although diffused, shines through an oculus containing leaded, painted glass within the saucer dome.^(pl.370.371)

There are Doric pilasters dividing the windows and bays, whilst giant orders on pedestals define the rotunda. Much of the interior is original, tri-partite sash windows on the upper floor each have a balcony on capped consoles, and balustrades of crossed iron bars and lead rosettes. The frieze and cornice

become an entablature over the windows. The ground floor windows are similar in design, but much larger for display purposes. The arcade, built by William Westmacott was highly regarded on the island, and in 1869³⁸ it was noted in a guide book that:

Ryde has striven to be perfect in many ways. It possesses an arcade.

Little is known of its history but it was the subject of a Listed Building application for demolition consent in 1971, in order to use the interior as a Dolphinarium. Of all the threats to shopping arcades it is the only one in Britain to be considered seriously, or otherwise, as a place for such entertainment. The Inspector's report³⁹ concluded that the Union Street facade would be no great loss to Ryde, and the Local Planning Authority had no objection to the demolition. The Secretary of State however, felt that the Inspector did not consider sufficiently all the evidence, noting that it was one of four important buildings in the centre of the town and that it had:

rarity value as one of the earliest arcades remaining and the only one substantially unaltered of that period outside London known to the Victorian Society. 40

Fortunately therefore consent to demolish was refused.

Norfolk Arcade - Glossop

The eighth arcade is an arcaded entrance to a market, and it followed the mediaeval tradition of encouraging commercial development on the ground floor, to pay for the Town Hall above. The Norfolk Arcade, Glossop, is situated in a town planned for the Duke of Norfolk following the opening of the Snake Pass in Derbyshire, in 1821. Norfolk Square was the centre of the town and it contained the civic building and the Town Hall with the arcade on

the ground floor. Designed by Weightman and Hadfield of Sheffield in 1838 at a cost of £10,000, it was extended to include the market hall in 1844 at the suggestion of Michael Ellison, the agent to the Thirteenth Duke.

The facade^(pl.372) fronting the square is dressed stone with three bays, the two outer projecting forward as pavilions. The centre bay contains a tetrastyle portico with arches springing from plain shafts. The first floor windows are round headed sliding sash with moulded archivolt in the bays. A lantern with clock surmounts the roof. The interior does not have skylights but there are a series of arches which support the upper floor, and there are three shops on each side of the corridor.

Montpellier Arcade - Cheltenham

The final Georgian arcade still extant, is Montpellier Arcade^(pl.373-375) in Cheltenham, opened in 1845 and of somewhat uncertain origin. The town was created in the first four decades of the nineteenth century and its first Spa was the Montpellier which was opened in 1809. Its colonnade dates from 1817 and the rotunda by J.B. Papworth was added in 1826. Montpellier Walk, shaded by trees, provided a space for promenading and music with illumination for evening⁴¹ festivities added later, and a single parade of shops was built to take advantage of the captive spenders.

There are few scenes more animated and inspiring than the Montpellier Promenade on a fine summer morning between 8 and 10 o'clock. The presence of the lovely, the titled and the fashionable as they parade up and down the grand walk to the sound of music.....⁴²

The charming stone and terracotta Georgian parade was designed with the unusual attraction of bays divided by caryatids and it was terminated in 1845 by a short arcade, a 'pleasing coup d'oeil'⁴³ in the neo-Grec style. The shops in the parade and arcade catered for tourists with gifts and fancy goods, and it

remained fashionable throughout most of the nineteenth century. Its fortunes then followed those of the town as the fickle visitors moved to other resorts and the arcade was closed. It remained locked and neglected for several decades until the late 1970's, when a restoration scheme commenced.⁴⁴

The centre bay of the entrance building facing Montpellier Walk has giant arches rising through two floors. One arch is the entrance to the arcade, with iron gates, and its neighbour contains a fanlight and plate glass shop window. Above is a cornice with panel announcing the name of the arcade, and a third floor with pilasters and an assortment of sliding sash windows. The two outer bays are of two storeys with a shop window on the ground floor, moulded architraves and console brackets to a sliding sash window above, and the whole surmounted by a balustraded parapet concealing a mansard roof.

Inside, only one Georgian shop front remained prior to restoration. The simple multi-paned timber window and door has been repaired and copied for the remaining five units. The upper floor contains sliding sash windows. A new pitched glazed roof has also been constructed to a pattern made from fragments of the original, and the arcade now contains some shops selling luxury goods, but the scheme is still incomplete after eight years.

Few arcades remain from this early period, they are all small in scale and classical in style, and they are all recognised as being buildings worthy of statutory protection, with the rare distinction of Grade I for both the Royal Opera Arcade and the Burlington Arcade.

Unfortunately the Georgian arcade was a luxury that a town without tourists could ill afford, and it was left, therefore, to the provincial industrial towns to develop and expand the idea during the rapid growth of settlements in the latter half of the nineteenth century.



pl.344 Burlington Arcade, Westminster

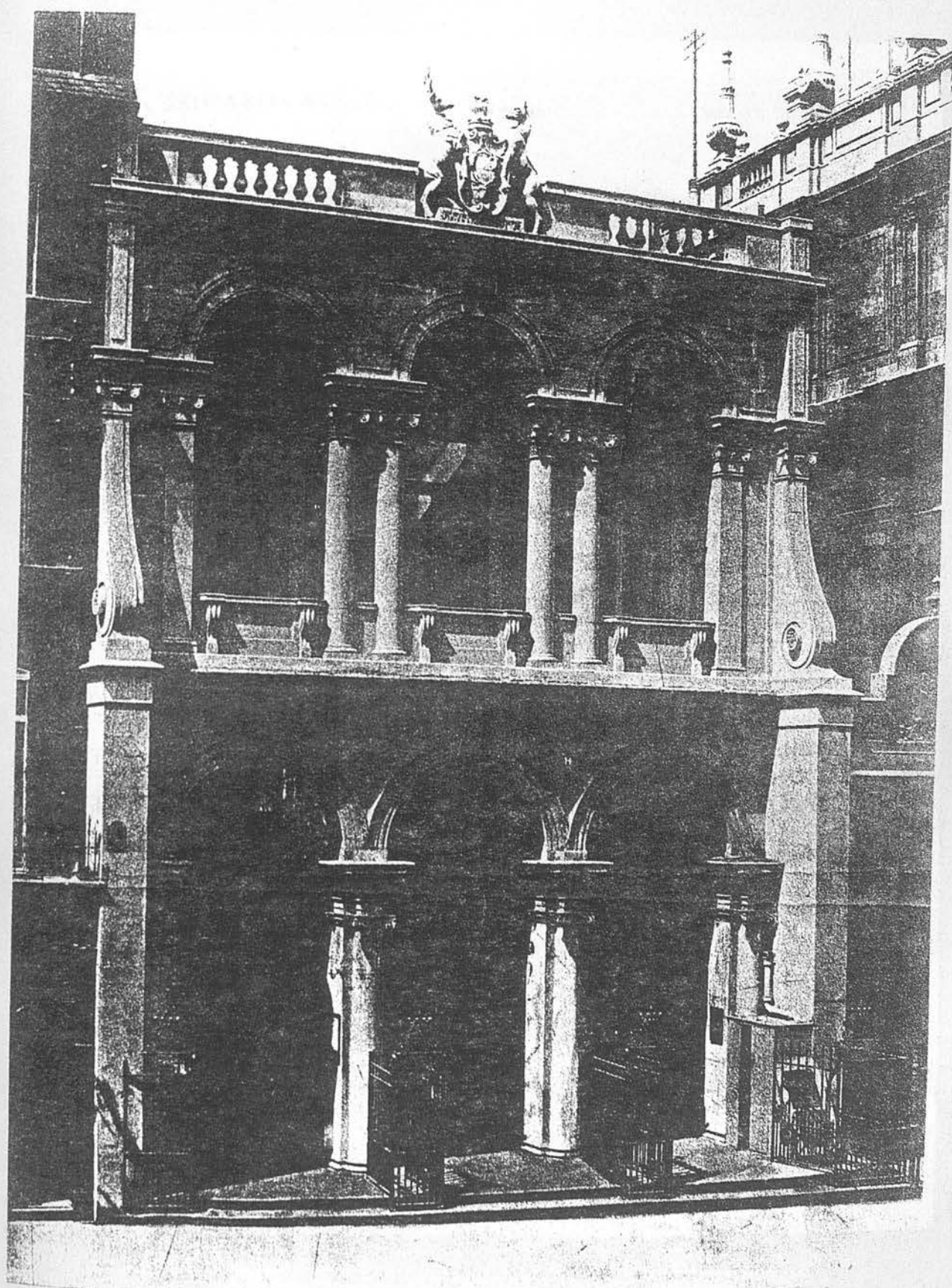








pl.346 & 347 Burlington Arcade, Westminster



pl.348 Burlington Arcade, Westminster 1911

EDWARD CASHIN

James Foster's two arcades, built in 1825, led from St. James Barton to Broadmead. The Lower Arcade still exists in every detail apart from its steps.



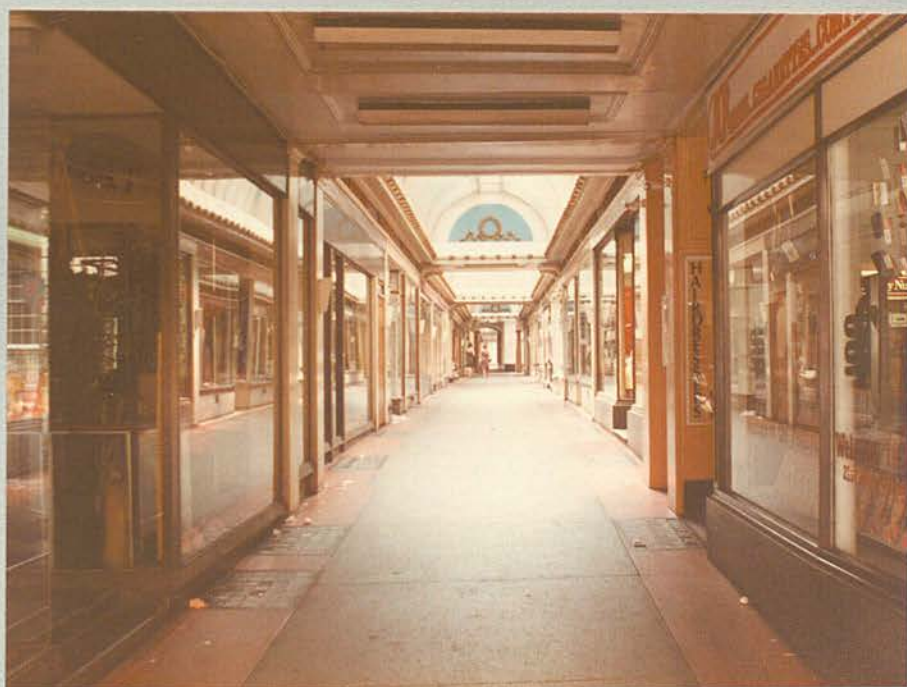
Interior of the Upper St. James's Arcade, Bristol, c. 1825.

Engraving, 7 × 9 $\frac{3}{4}$ inches.





pl.353. 354 &355 The Corridor, Bath

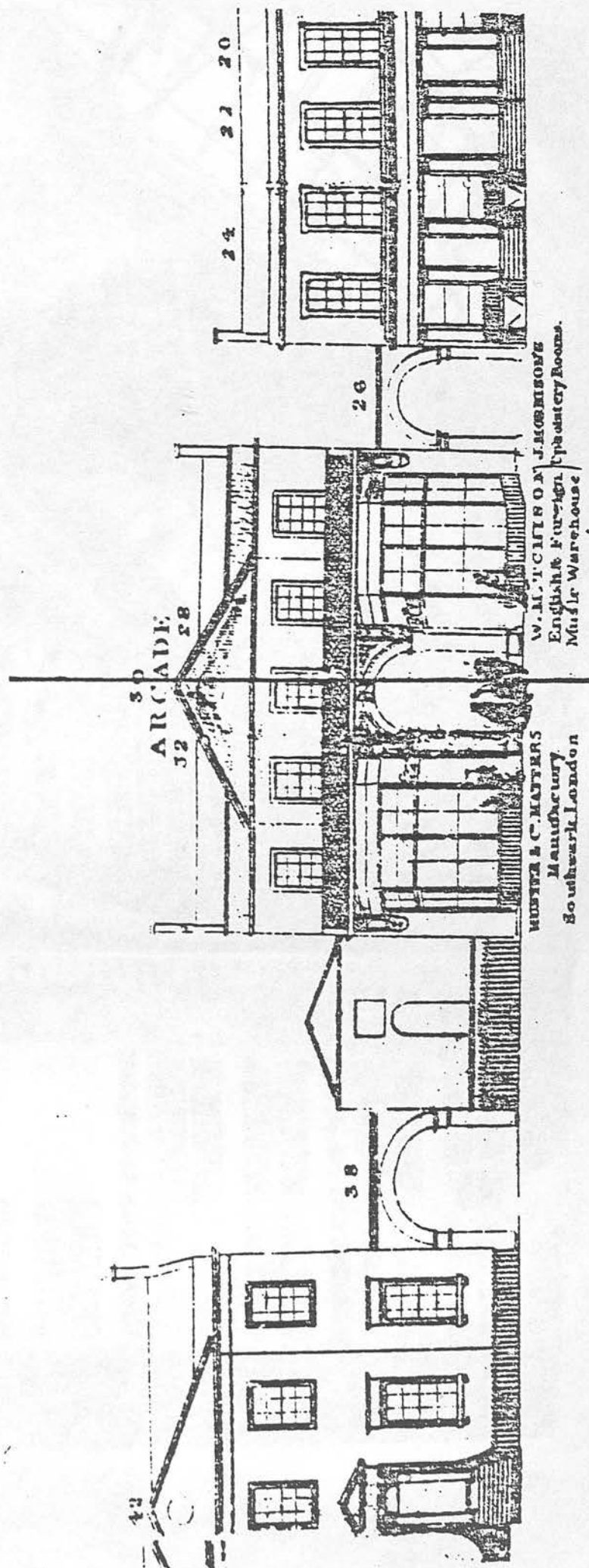




pl.358 Argyle Arcade, Glasgow



pl.359 & 360 Argyle Arcade, Glasgow







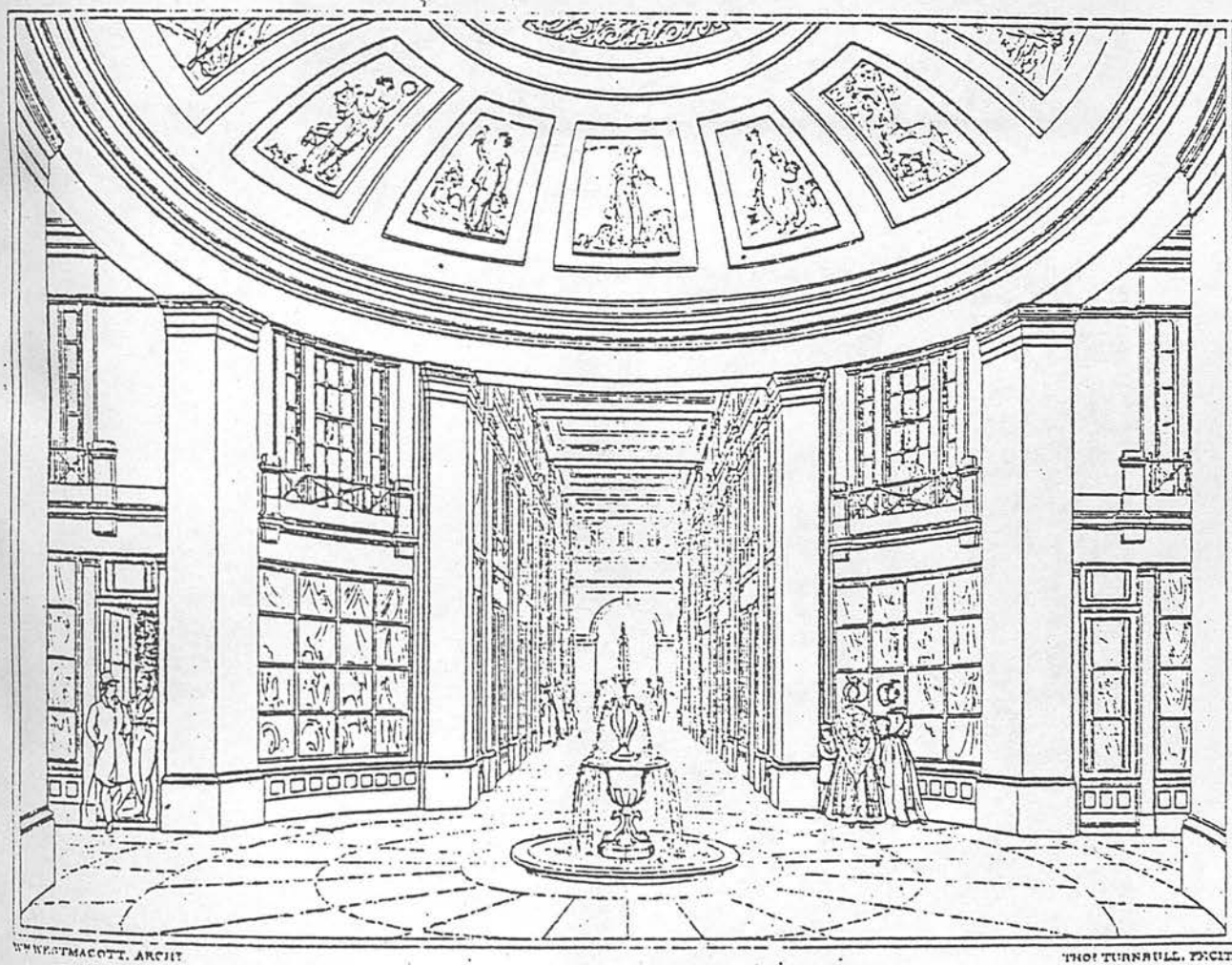
pl.365 Argyle Arcade, Glasgow

pl.366 Public House in Argyle Arcade



ROYAL ARCADE, NEWCASTLE-UPON-TYNE.





W. WESTMACOTT, ARCHT.

THOS. TURNBULL, ENGR.





pl.372 Norfolk Arcade, Glossop



pl.373. 374 & 375 Montpellier Arcade, Cheltenham

PART THREE

1845 - 1939

Nineteenth Century shops and arcades did not concern themselves with the 'battles of styles'. The classical vocabulary, with its combination of regularity, variety and flexibility remained the favourite. But there were plenty of exceptions. Clocks which worked in the middle of a highly moral mediaeval pageant, and mosaics containing exhortations to greater industry, were perhaps the nearest that shopping arcades got to the lofty ideals of the Ecclesiological Society. Serious buildings such as churches and civic palaces might very properly be the subject of disputes, but the entrepreneur of the small town shopping centre needed to consider other factors. The arcade had to entice shopkeepers away from the traditional High Street, it had to be novel and profitable. It had to be modern and select, whilst having an air of fantasy, and it must be superior to the old buildings outside. A wide variety of styles had been suggested for arcades in the Civil Engineer and Architect's Journal of 1839, and a wide variety was precisely what appeared in the towns of Britain. Styles had little obvious relation to the classical plan form of the building. Eclecticism and plagiarism were rife, and it is difficult to decide into which specific or even general category some buildings might be catalogued. Classical, Gothic, Jacobean, every version of Renaissance, Baroque, Victorian, Art Nouveau and even Art Deco can be identified.

Gothic

Purely Gothic arcades are rare, the style finding greater favour in the solemnity of the town hall or law courts. However there are three arcades which are all notable examples, the Westbourne Arcade, Bournemouth and the Paragon Arcade, Hull, have polychromatic walls and pointed arches whilst the Thornton Arcade, Leeds is an Early English church aisle.

The citizens of Leeds are justifiably proud of their arcades and a local writer commented:

The arcades remain; they are abiding monuments to that mixture of commercial shrewdness, love of classical and romantic beauty and pious religiosity that is uniquely Victorian. 45

Thornton Arcade, ^(pl.376) opened in 1877, was the first to be built in the city. The tall, dramatic Gothic building erected on the site of a cockfighting yard adjacent to an inn and a theatre, was designed by George Smith. Charles Thornton the developer owned the White Swan Public House and he built the theatre, originally called Thornton's White Swan Varieties - now the City Palace of Varieties - in 1865 in the hotel yard.

The most famous of the few surviving early music halls, and a classic of its type. Rectangular auditorium (713 seats) with two balconies, straight at the rear with slips along the walls, sub-divided into boxes at the lower level by slender colonnettes....Good plasterwork on balcony fronts, with festoons etc., 46

Turning from this exuberance appropriate for a theatre he chose a more sombre style for his arcade, but the showmans approach was evident with pointed arches, lancet windows and cast-iron Gothic roof. The external elevations are also in Gothic style with a high pointed entrance arch and pointed windows on the upper floors set in a painted brick wall. Unfortunately the shops both inside and outside at ground floor level have been modernised, and provide a visually disturbing base for the upper floors.

The Westbourne Arcade Bournemouth ^(pl.377) was opened in 1884 and is in red and cream banded brickwork with stone dressings. Round arched windows and triple round headed arched entrances have been used on this wide and gently curving arcade. The roof is a vault broken along the centre by a pitched louvre for ventilation, and the whole is supported by a bow string truss whose

arched braces and crossed iron tie beams are connected by iron bosses decorated with foliage.

The 1892 Paragon Arcade^(pl.378) in Hull, described as having 'the somewhat belated influence of Ruskin'⁴⁷, is in Gothic style with bands of cream and red brick at first floor level, providing a dominant element between the cast-iron Gothic arches of the roof and the timber Victorian shop fronts. The delicately decorated portal frames divide the bays, and the pointed arch is also used for the entrances. The first floor windows are Italian Gothic, and in addition a quatrefoil window is situated above each entrance. The external facades in brick with stone dressings are a melange of details dominated by the giant entrance arches.

Tudor

Neither Tudor in brick, or black and white timber, were widely used. The latter variety however was fashionable on many other building types, particularly in the centre of Chester and it was eventually, although unwillingly used on St. Michael's Row in 1911. The Rows at Chester, with their unique form of two level shopping with arcaded walks running along several streets, acquired an addition when the second Duke of Westminster commissioned T.M. Lockwood to design a commercial development for Bridge Street. It was to contain Turkish Baths on the ground floor, commercial use on the second floor and the first floor was to have shops as a continuation of The Rows, from which an arcade would run at right angles in order to utilise back land. As white Doulton tiles were extremely popular in 1910 the whole of the Renaissance facade, created by Lockwood, was covered in the material.^(pl.379) It caused considerable disquiet, not to say anger in the town, and in 1911 the Duke ordered the facade to be demolished and replaced with half-timber in keeping with the greater part of the town centre. The white tiles however were not removed at lower level and those, together with the

lettering of the 'Turkish Baths', are still visible over the shop fronts. The interior of the arcade remained as originally designed and offers a strong but pleasant contrast with the timber. Lockwood used Renaissance decoration^(pl.380-384) in cream and rose tiles and placed Norman Shaw windows at first floor. The glazed roof and large plate glass windows with discreet fascia boards remain, and there is an extraordinary degree of brightness which is most attractive. In 1965 the land behind The Rows was developed as a shopping centre and a pedestrian mall was formed as an extension of the arcade. It is very busy and obviously very useful, but there is an abrupt division between the Edwardian arcade and the modern development. The second Tudor arcade was built in Wigan as late as 1927 where black and white timber was used on one entrance building of the Royal Arcade and is unrelated to the modest shopping arcade within.

Jacobean

The most characteristic detail of the style is the lavish use of strapwork, gables curved in the Dutch manner, broken pediments and decorated columns. Architects in Yorkshire flirted with Flemish architecture, and in Goole there is a minor brick and terracotta arcade with Dutch gables, which was designed by Henry Bell Thorp and opened in 1892. The interior is simply depressing. In Hull, Gelder and Kitchen with their design for Hepworth's Arcade of 1894, provided a striking contrast to their Gothic essay at the Paragon Arcade. The later building is an L shape in plan and runs through a rectangular block of development using back land. The rich and substantial external facades of the entrances have broken and scrolled pediments, projecting upper windows and simple squared openings into a contrasting arcade. The latter has stuccoed walls with swags and acanthus leaves decorating the upper floor. Above is a semi-circular vault with a dome at the intersection, and the Victorian shop fronts are divided by Jacobean pilasters.

The red brick and terracotta block around and including Clarence Arcade, Ashton under Lyne, can also be connected with the revival of interest in that style. Gables, strapwork panels above the entrance arches, and a proliferation of tall chimneys lift the building from its monotonous and dull surroundings. Opened in 1894 it was given a more sober interior which can only be loosely described as Victorian.

The City Arcades were opened in Birmingham in 1898 and the shopper was tempted by a lavish use of terracotta, faience, and strapwork. The Birmingham City Arcades Company formed to provide such delights announced in its prospectus that:

The proposed Arcades will provide shops in the centre of the City where there is a great and ever increasing demand for them, and where there are no shops void at the present time, except those in Union Passage, kept vacant for the purpose of these arcades. 48

It was acknowledged that there would be great value to the community if more arcades were built, and there would also be profit for the owners, who could provide connecting links between the busy thoroughfares, and the railway, bus and tram termini. Despite the strong commercial overtones of the venture a building of some note was nevertheless required. The development was designed by local architects Newton and Cheate^(pl.385.386) and erected between 1898 and 1901, with exuberant Jacobean facades. The interior was clad in the then fashionable faience, and covered by a barrel vaulted roof. After the second world war fortunes fell as new development attracted pedestrians away from the area, and there was a long period of neglect. The greater part of the arcades were demolished in the 1960's and only one short section now remains. The exterior is no longer as theatrical as the original, and the entrance arches^(pl.387) stand uncomfortably across the corners of the building. The interior^(pl.388.389) however, still covered by its fine vault, has a cupola decorated balcony above severely plain shop fronts, whilst new light

fittings and general refurbishment have contributed to the preservation of a very pleasant arcade.

The Silver Arcade, Leicester, opened in 1899, has Jacobean entrance buildings and an unrelated but fascinating interior. The city has a passion for covered corridors and there are five, including three post war examples, all within a short distance of the Market Place. But only the Silver Arcade is of any great architectural merit. Mr. Hodding the developer, specifically required small specialist shops and craft workrooms, which was a rare combination matched only by the demolished⁴⁹ Lancaster Arcade, Manchester. Local architect Amos Hall, with that brief, designed an arcade with four floors^(pl.390) which is unique. The entrance buildings which provide modern offices for the city are ashlar faced Jacobean. On Silver Street there are three storeys and an attic, with a large round arched entrance, above which are splayed and pilastered two storey bays and an oriel window. The roof has broken segmental pediments from which rise small obelisks. The Cank Street entrance has four bays, three of which contain triple windows divided by pilasters, the fourth contains the giant entrance arch rising to the second floor, above which is a bay window on console brackets. The interest of this elevation lies in the roof with its slate hung pedimented bay windows and lantern. In such a narrow street however the delights of the upper levels are largely unnoticed, and the eye is drawn to the modern shop fronts and deep unsympathetic fascia boards.

In contrast to the monumental exterior, the arcade is an exciting use of space. The glazed roof is 50 feet above the corridor, and between the two are ground floor plate glass shop fronts, a first floor gallery and second and third floor balconies which are supported on stanchions and console brackets. Any danger of heaviness and insufficient illumination is completely removed by the simple timber construction, wrought iron lamps and prismatic lights in the two oversailing floors. Those, together with delicate wrought iron balustrades emphasize the aim of the designer to provide a useful building, whilst at the

same time enchanting the shoppers of Leicester. In 1979 an internal facelift was undertaken and remarked upon in the local press:

The seamy shabbiness of recent years which made the arcade somewhere to rush through as quickly as possible on the way to the market or High Street has vanished, leaving in its place somewhere to linger, to browse and buy. 50

From the simple shop fronts of the ground floor with their maximum display space, the visitor finds marble on the first and second floors, and on the top floor small timber framed windows^(pl.391) which are more Georgian than Victorian, and very similar to those of the Argyle Arcade, Glasgow and Weybosset Arcade, Providence. A frieze above those windows adds the final touch with garlands of flowers held between the carefree fingers of dancing cherubs^(pl.392)

The most flamboyant of all arcades in Britain are the Cross and County Arcades in Leeds. These Aladdin's caves were designed in a freely adapted Jacobean - Renaissance style. Burmantoft's faience, with a liberal use of marble and mosaic offer theatrical shopping^(pl.393) on a grand scale. Frank Matcham produced in these arcades of 1900

The apotheoses of the music hall, forsaking the normal restraints of the auditorium walls and spreading out over two acres of the town. 51

They were built by the Leeds Estate Company as part of a redevelopment scheme,^(pl.394.395) which followed the recommendation to the Council by the City Engineer in 1896 that Vicar Lane should be widened:

Modern architecture would lead to the creation in the neighbouring streets of a higher rate property than would otherwise be the case. 52

The Old Shambles and other intensive development on the burgage plots were removed, to leave some highly desirable freehold land, and it was suggested in 1896 that:

The estate was especially worth the attention of a syndicate or company desirous of acquiring a large property suitable to form a fine central site for a combination of theatre and shops. 53

The company was duly formed and £300,000 spent on the purchase of the land. It was agreed on 'The making of two streets.... also the construction of a handsome arcade and over two hundred new shops'. 54

The brochure gave no reason for specifying the arcade but there were, of course, other successful arcades trading in the town. The new County and Cross Arcades formed a vital part of the final scheme, becoming the finest indoor streets in Leeds. The combination of space, colour, decoration and ever changing light produces a visual impact which is immediate and unforgettable. A journalist encapsulated the visitors astonishment:

Here in the centre of this sensible business-like northern English city you are confronted suddenly with the flamboyance of Renaissance Rome. 55

Faience, marble, mosaic, glass and light are combined to present an unreal setting^(pl.396.397) for so mundane a task as shopping. The mahogany shop fronts are separated by pink marble columns which sit on dark red bases, and are capped by white Ionic capitals. The upper floor has Jacobean tapered pilasters, strapwork panels and a faience frieze of fruit and foliage which is completed by a cast-iron balustraded gallery. Each arcade has an elaborate cast-iron and glass vault, and in the County Arcade it is pierced by three, galleried domes, with supporting pendentives which are covered in richly coloured mosaics depicting noble and uplifting references to the arts and

industry. From the exterior such large buildings could easily be monolithic, out of scale and dull, with repetitive facades, but the Dutch gables, strapwork, domed towers, elliptical and round arched windows compliment and enliven the city centre.

Renaissance

Many designers were strongly influenced by the buildings of sixteenth century Italy and the Great Western Arcade, which opened in 1875 in Birmingham, is a striking example. It was described as being in the 'Italian style freely treated with imposing frontages'.⁵⁶ and in the view of the critic its most distinguishing features were the 30 feet high, 15 feet wide entrances^(pl.398.399)

Flanked by richly foliated and diapered columns and fitted with handsome and massive iron gates... The upper portion of the elevation finished with pediments and pilasters, surmounted with vases at the angles and at convenient points along the front. Crowning the whole is a Mansard roof with an ornamental crest. ⁵⁷

Designed by W.H. Ward of Oxford, it was the first of seven arcades to be built in Birmingham. Only three now remain, the City Arcade noted above, and the Piccadilly Arcade, which was constructed in 1926. City redevelopment and bomb damage have accounted for the remainder, and indeed the latter also changed the appearance of the Great Western Arcade. The interior is 18 feet wide and 400 feet long, and was designed to be used as two storeys of shop premises^(pl.400) with 44 units at first floor and 50 on the ground floor. The upper levels are now taken by offices, or used by the ground floor premises, and only a cafe makes really efficient use of the balcony. The ground floor shops have been modernised or hidden by modern advertisements, but the first floor elevation, set back behind the balustrade is original, with three round headed windows in each bay, the latter divided by Corinthian capitalised pilasters. A deeply moulded cornice above the first floor supports a timber

panel several feet deep, upon which rests an inelegant steel and glass roof which would be more appropriate for a market. The original roof was removed after being severely damaged by a bomb during the second world war, but was described at the opening of the arcade as being:

divided into bays by massive moulded ribs or principals, filled in with moulded framing, each pane of cast plate glass being fixed in the frame in single sheets without bars. The spandrels of the dome, and all the principal woodwork of the roof have received a due amount of ornamentation. At night the arcade is lighted by means of a large chandelier. 58

The chandelier did not survive either, but it must have been a splendid affair with 42 lights arranged in two tiers of 24 and 18 respectively. It was 8 feet in diameter, 14 feet deep and weighed nearly 1 ton. There were also 44 by 4 light candleabra and 44 by 3 light pendants, all with opal globes, along the sides of the arcade. Now only modern lamps of an insensitive design shine down from the balcony. One imposing facade that was left after the bomb damage, leads through a triumphal double Roman arch into a busy, but architecturally disappointing interior, resulting from the ungraceful roof and unsympathetic advertisements, deep facias and sunblinds. The arches of the Colmore Row entrance have been replaced by a single ground floor opening and solid upper level. Sadly the octagon in the centre of the arcade, without the dome to give emphasis and focus, almost disappears.^(pl.401) It is unnoticed when the arcade is viewed from either entrance and it has merely become a slightly wider section of the corridor.

With some reference to the classical architecture of the Burlington and Royal Opera Arcades, Westminster, the unknown architect of the Royal Arcade^(pl.402) in Bond Street, Westminster, created an extremely elegant building. The High Victorian Renaissance of the entrances^(pl.403) have atlantes supporting a richly decorated pediment, below which is a round headed elaborately paned window leading to a cast iron balcony. The simple

entrance opening with horizontal lintel and name is crowned by a classical frieze.

Inside there are nine bays, each containing a quadrant curved high shop window, above which are triple windows with central pedimented opening light, and a balcony supported on brackets. The bays are divided by engaged Ionic columns at ground floor and Corinthian above, from which spring the richly decorated transverse arches. The black window frames and columns of the ground floor act as a solid base for the lighter exuberant structure above^(pl.404.405) and no element is allowed to dominate. It was created in 1879 to link the then fashionable Brown's Hotel in Albemarle Street with Bond Street, and was simply called The Arcade. Ennobled in 1882 as a result of Royal patronage, it is now a very quiet but elegant thoroughfare.

The Bournemouth suburb of Boscombe expanded towards the end of the nineteenth century with villas and holiday homes. Sufficiently far away from Bournemouth to justify its own central area, there was scope for large fortunes to be made. Between 1890 and 1895, developer Archibald Beckett erected an arcade, an hotel and a theatre on the main street.

The theatre front, in brick with stone dressings, is subservient to that of the arcade, and difficult to identify separately from the shops and former hotel on either side.... The auditorium is most unusual and interesting with the character of an early music hall.... The auditorium and stage are intact and could be restored to theatrical use. 59

The architects, Lawson and Donkin, chose to use the Renaissance style in red brick with stone and stucco dressings. The Royal Arcade^(pl.406) - originally and splendidly called the Grand Continental - is L shaped in plan and has an imposing triple arched entrance, above which is a vast glazed lunette and an ornate balcony. Rich tracery, Corinthian capitalled pilasters, egg and dart cornice, scrolled pediments, balusters and rose windows are elements of the

rich external elevations, whilst inside, the more restrained facades of the two arms of the arcade meet at an octagon, above which is a glazed steel dome. The pitched roofs of the two arms have transverse steel arches. The shop fronts have detached ornamental iron columns, and above at first floor are windows with Italian tracery. There was originally a thousand guinea organ for the delight of the afternoon tea drinkers, and there was, of course, access to the adjoining Boscombe Hippodrome.

Scottish Renaissance was chosen by Dunn and Finlay for the Scotsman Building which incorporates the North Bridge Arcade, Edinburgh. It is a large commercial building in a prominent position overlooking the nineteenth century town centre. Erected on a steeply sloping site, it is of three and four storeys^(pl.407.408) with attics and basements. The snecked rubble with ashlar dressings is embellished with symbolic figures, sculptured spandrels, Doric and Ionic orders, balustrades and turrets. A rusticated doorway^(pl.409) leads into a small arcade, V shaped in plan, with mosaic covered ceilings^(pl.410) and a glazed dome^(pl.411) at the intersection of the arms. Yet despite such a splendid setting the corridor is drab and uninviting, with a variety of ill designed shop fronts.

Victorian Renaissance

In Manchester, Corbet, Raby and Sawyer, influenced by the Galleria in Milan produced a large arcade with a somewhat depressing elevation to Deansgate, but with most beautiful of interiors. The 20 feet wide mediaeval Deansgate was realigned and widened to 59 feet, to carry the immense volume of traffic in the growing city, and Barton Arcade of 1871 was the first building to follow the new building line. The land left for development after road building was too deep for individual shops, but at that time there was no demand for a second department store as Kendal Milne's⁶⁰ was well established nearby. Therefore an arcade^(pl.412.413) was the obvious answer, giving advantages of

competition, light and cover from inclement weather. Offices would be attracted by the natural light from the bright open lightwell, and the ground floor could accommodate thirteen shops in a variety of sizes.

The exterior is a stone Italianate Renaissance building with four storeys and an attic, described by Pevsner as:

a long and thoroughly ignorant facade - the ground floor pilasters must be seen to be believed - but behind a gorgeous glass and iron shopping and office arcade with two glass domes and balconies in two and three tiers. 61

The architects, having designed an imposing solid commercial building^(pl.414) for Deansgate, then assembled cast-iron structural and decorative items from the catalogue of MacFarlane's Saracen Foundry in Glasgow,^(pl.415) to form the interior. The result is an arcade of great beauty and originality. There are two simple arched entrances from Deansgate, but the third entrance is an elegant glass wall^(pl.416) leading from St. Ann's Square, and set incongruously in a plain brick wall. The three entrances lead into a central hall which is relatively narrow, but very high, with three galleries whose richly decorated balustrades curve round the interior.^(pl.417-419) Unfortunately at the upper level the gallery was replaced along one arm by a plain projecting elevation which rises to the roof, and the junction of the roof with the buildings is not entirely satisfactory as the cornice has been removed, making the transition between solid facades and glass rather abrupt. However, although there is not a perfect balance between space, height and decoration the vaulted roof and two domes more than compensate.

In Stirling during the 1870's William Crawford, a china merchant, gradually acquired the land at the back of existing premises between Murray Place and King Street and on this he opened a public thoroughfare and arcade in 1882. The architect was John MacLean who had moved to Stirling to work on the Wallace Monument and subsequently became Master of Works for the Royal

Burgh. He designed the arcade in what he described as 'the Tuileries style'^(pl.420-422) which is probably more descriptive of the interior with its transverse arches and the plaster decoration, rather than the plain buildings at the entrances. The original development consisted of the Douglas Hotel above the entrance on Murray Place, McDonald's Temperance Hotel on King Street, plus 39 shops, 6 dwellings and the Alhambra Theatre in the centre. The latter could seat 1200 people but it was closed as a fire risk, and it has now lost much of its decoration and is used as part of a department store, which has also spread into many of the units in the arcade.

The entrance hotels of stone are classical on King Street and Victorian in Murray Place. The arcade connecting the two is an L shape. The south west corridor is two storeys with four double bays defined by triple pilasters, with Doric and Corinthian capitals, and subdivided by plain pilasters. The pitched roof is carried on timber transverse arches. The north east mall has similar bays, but a flat roof in part, and the central square has late classical facades with plaster decoration and a glazed hipped roof with wrought iron braces.

The building was neglected for many years and it was noted in the Architect's Journal in 1973 that 'The shopping arcade is a Victorian curiosity which no doubt will soon disappear'.

During European Architectural Heritage Year however it was redecorated for the first time in 60 years, and appears to have a new if not vibrant lease of life.

Many towns acquired idiosyncratic buildings. Large areas of plate glass were commonly used to increase display areas, bays were divided by pilasters with some form of classical decoration, but the massing of elements, and the relationship of width to height was often far removed from the sophisticated Georgian buildings. The Queen's Arcade, Hastings was built in 1881 as an

adjunct of the Gaiety Theatre. Designed by Cress and Wells, it displays a pleasant but unsophisticated mixture of details,^(pl.423.424) including the Italian use of pedimented blind windows. A fine arched gateway leads from a side street, whilst the main entrance from Queens Road is a mean doorway.^(pl.425) The arcade facades are glazed and the whole is crowned by a practical pitched glazed steel roof.

Walsall expanded in the latter part of the nineteenth century, and in 1895 a large block of shops and offices was built to replace the Digbeth slums, and to be some form of competition for nearby Birmingham. The triangular site has facades of brick, and along the main elevation to Bradford Street there are shops on the ground floor, and a verandah at first floor supported on cast iron and brick columns. A frieze and cornice separates that from the second storey, which is punctuated by bay windows supported on timber corbels. The extraordinary elevation^(pl.426.427) in no way prepares the visitor for the completely contrasting Italian Renaissance interior.^(pl.428.429) Victorian and modern shop fronts at ground floor are dominated by the upper floor, with its Corinthian orders and heavy moulding. The roof is covered by a barrel vault with steel arches, and at the intersection of the two arms of the L shaped interior is a domical vault.

The simple shop front, shallow fascia and dividing pilasters of the typical Victorian shop were repeated throughout the country, and can be found in many arcades. A strangely Norwegian stone entrance block by local architect Harry Green was opened in 1896 in Okehampton. Behind he built a pleasant curved glass covered arcade^(pl.430) of typical contemporary shops. Harrogate, however, with claims to being a favoured spa and dormitory town of the middle classes, approved a baronial entrance building in 1898.

The following year, The Arcade, Newark^(pl.431-433) was opened by developer Mr. Atter, who took the provincial shop front and duplicated it along a

mediaeval alley, and then covered the pedestrian corridor with a simple pitched glazed roof.

Southport built on a grander scale and in 1896 George Bolshaw, architect - developer, built a galleried arcade with a notable cast-iron roof, for the Bolshaw Estate. The design of the town centre is linear, and Bolshaw could only rely on one major entrance to attract the shoppers inwards. The sea-side (and minor elevation) of the arcade is half a floor higher, and there is of necessity therefore, a flight of steps down to the floor of the arcade.

Lord Street itself was laid out following an Act of Parliament in 1825. It was a speculative development 88 yards wide and over one mile long, and was originally lined with villas, each with a front garden. Those were gradually replaced by shops on the west side, and by the last decade of the nineteenth century the street was well established as an expensive retail area. In addition to its width it is noted for the fine cast iron canopies on the west side of the street, which were erected following the establishment of a Boulevards Committee in 1864. Bolshaw, following precedent therefore, gave the arcade a marvellous cast-iron entrance, which is a barrel vault across the pavement at right angles to the road, leading the visitor into a narrow corridor of shops. That length is 138 feet and it then opens into a broad galleried area^(pl.434) with a spectacular glass and iron arched roof. Electric light and central heating with hot water, were additional modern features of some note attracting visitors in 1896, but most appreciated were the roof and the gallery, the latter running round the whole of the upper floor. Access to the gallery is now restricted to two sides as shops have expanded to incorporate the walkway into their territory, but plans are being considered to reopen it fully. Many of the pleasant timber framed shop fronts and curved doorways have been removed in favour of metal frames, but fortunately, restoration to the original pattern is now almost complete on the ground floor. The first floor shops have French windows with leaded lights and stained glass, which opened onto the

gallery.^(pl.435) A frieze contains classical plaster decoration, but the building is raised above the ordinary by the cast-iron and glass vault,^(pl.436) and an octagonal dome carried on pierced bowstring trusses decorated with filigree motifs.

Eclectic

The free adaptation of styles was common in the later nineteenth century arcades and most notable are several in Cardiff. The incredible growth of the city into what was described as a 'Welsh Chicago' required a huge investment in buildings over a very short period of time. The first large store was opened by James Howell in 1865 and the second by David Morgan in 1879. The shops were not purpose built, as in Paris or London, but they grew block by block along great lengths of street frontage. The first arcade proper however, was built before the department store. It was the Royal Arcade by Peter Price, which opened as early as 1858. It has an interesting Italianate front, behind which are standard shop fronts at ground floor and triple windows above, surmounted by a cornice, upon which sits an open spandrel arched cast-iron roof with a central louvre. The success of the arcade naturally made it a subject worth repeating as the shopping centre expanded, therefore, when David Morgan established his neighbouring business, it originally consisted of an arcade and shops along St Mary's Street frontage. Between 1879 and 1899 the premises were extended on six occasions building around, and over the arcade, and linking it with the Royal Arcade.^(pl.437) The frontage was broken by Barry Lane an 86 feet gap in the middle, and a seventh addition in 1904 reduced the space to a small service road and gave Morgans a 240 feet frontage.^(pl.438) Local commentators regarded David Morgan's achievement as no mean feat having developed a site where:

squalor, poverty, and worse, were altogether too much in evidence; and the reputation of the immediate neighbourhood was such, that to a weaker man, progress

would have seemed impossible. 62

The Morgan Arcade of 1879 was designed by Edwin Seward who mixed standard contemporary shop fronts with freely interpreted classical motifs, and covered them with a single span trellised iron frame resting on semi-octagonal columned supports. The design is erratic with many elements. (pl.439.440) There are nine and a half bays along each side of the main corridor, containing the original windows in slender frames, and above those at first floor level is a Venetian window with moulded architraves, dripstone, keystone and panelled spandrels. The corridor then divides into two curved arms, with Venetian windows and lunettes at the first floor of the concave sides. The central island, with a convex face, has single round headed windows on the first floor. The whole complex of corridors, service roads, elements of surprise and original architecture (pl.441) combine to make this a most inviting arcade.

Castle Arcade, also in Cardiff, was also designed by Peter Price, but in 1887. It is a remarkable three storey interior quite unlike any other in Britain. It is an L shaped corridor linking the High Street with Castle Street. The entrance buildings are provincial with round arched double windows, slender engaged columns with capitals between the windows of the fourth floor, and a deep cornice with decorated consoles below a chateau roof. The entrances are open doorways and could be easily unnoticed, but fortunately the arcade is a well known pedestrian route and therefore remains very busy.

Despite the undistinguished elevations, the architect produced an imaginative interior. (pl.442-444) The ceiling heights vary from a two storey entrance corridor in Castle Street with pedimented bay windows at first floor, to three storeys some 110 feet along that length. The change is marked by a moulded arch across the arcade, and the treatment of the upper floors beyond this point becomes sparkling and dramatic, with a masterly use of timber. A gallery runs at first floor level for the remainder of the arcade and the sides are linked by footbridges, one across the arch and one across the second arm of the corridor.

The second storey which oversails the gallery, is supported on wooden brackets and the facades of that, and the first floor, are glazed. Each bay is defined by timber pilasters, cornice and dado into which are set small panes of glass. Unfortunately the ground floor shop windows are modern.

The Queen's Arcade, (the second arcade to be built in Leeds) is an unusual combination of formal classical exterior and remarkable Victorian interior, with billowing cast-iron which was used to form a first floor gallery of shops. The local Rose and Crown Estate commissioned Edward Clark of London to design an arcade and hotel. The arcade however, was opened in 1889 quite independent of any other building, and did not become a shopping thoroughfare linked into an hotel. The plain classical facades of the entrance buildings hide an exuberant interior, where the cast and wrought iron gallery^(pl.445) is stepped to allow for the fall across the site. The balustrades curve and take the eye from the unfortunate modern shop fronts on the ground floor.

Renaissance - Art Nouveau

At the turn of the twentieth century, architects were using richly decorated tiles with the motifs of the Art Nouveau and Arts and Crafts movements, to clothe their buildings. The Royal Arcade, Norwich^(pl.446) was opened in 1899 and displays lavish decoration. It was designed by George Skipper, with Doulton tiles by W.J. Neatby. The building was erected over a coach yard and alley between Gentleman's Walk and Castle Street. As in the example of Argyle Arcade, Glasgow, this arcade was entered, not through a purpose built entrance, but through the Royal Hotel.^(pl.447) The whole of the ground floor was replaced by a triple arch whose tiled surfaces are a prelude to the magnificent interior.^(pl.448) Above is the original eighteenth century elevation in a florid, stuccoed classical style. There are four floors with canted balconies at second floor level. The corridor in the best tradition is classical in form with quadrant curved shop windows in very delicate frames,

and an arched multi-paned window above. The pitched glazed roof has a central louvre and is carried on timber transverse arches. The unique quality of the arcade is achieved by the applied decoration. The whole of the upper floor is in bands of green and cream with panels of sinuous plants and flowers in vibrant colours. Small details^(pl.449-451) of note are the clocks, lettering, and Arts and Crafts windows and doors which lead to upper floors from the side corridor. The piece de resistance is the elevation to Castle Street,^(pl.452.453) which although disfigured by modern shop fronts at ground floor still retains the tiled bays, pediments, curved surfaces and extravagant coloured glazing.

Again using a basic classical design, the architect of the Central Arcade in Newcastle upon Tyne also created a unique arcade, decorated on all non glazed surfaces with brown and gold faience. The brilliant but economically disastrous Royal Arcade in Pilgrim Street had not inspired, nineteenth century entrepreneurs with confidence, and the magnificent Georgian shops and Market, built in the 1820's, were quite adequate to satisfy local and regional demands. However an opportunity did arise to create an Edwardian arcade within the Corn Exchange.^(pl.454) The latter had been built by Grainger in 1840 to a design by John Wardle and George Walker:

The three fronts are upon Grey, Grainger and Market Streets, and are uniform in design. They are of the Corinthian order after the Temple of Vesta at Tivoli. The three points of the triangle are finished by domes springing from ranges of Corinthian columns, each forming about three parts of a circle. This mass of building is perhaps the most conspicuous in the town, from its central situation and the uniformity of so extensive a design. 63

It was intended to be the Corn Market for the city, but a rival organisation opened their gift to the town somewhat earlier; and the building was necessarily adapted and reused as a coffee room and conference hall, with shops and warehousing around the outside of the building. The interior of 150

feet by 95 feet comprised a semi-circle of 75 feet radius, and an oblong 20 feet wide by 40 feet high adjoining the diameter. The roof of radiating principals sprang from a bold entablature with a modillioned cornice and imitation marble frieze, supported by fourteen cast-iron Ionic columns 25 feet high, each with white base and capital, and an imitation Siena marble shaft. It became a Subscription Room and later was taken over in 1870 by the 'Northumberland Institute for Promoting the Fine Arts' when an exhibition gallery was opened. Occasional band concerts led to further entertainments, and a pretty little theatre called the Vaudeville opened in 1897. Unfortunately the whole interior was gutted by fire in 1901, and in 1905 the space was entirely reconstructed to give the citizens and visitors a new arcade and an hotel. The scheme was designed by J. Oswald and Son, and described by the Victorian Society as:

An inspired Edwardian gem with dark brown faience facings and Art Nouveau ironwork.

It is quite unrelated in architectural concept to the outer buildings, although a transistion was attempted with an art nouveau entrance arch and lettering, yet it appears a perfectly rational and attractive use of the internal space. A corridor with a short arm leading into Grainger Street is lined by shops which have slender timber frames in the style of the period, but the upper floor, set back behind a gallery with delicate turned balustrade, is covered in rich Renaissance decoration. (pl.455.456) Scalloped window heads, blind windows, composite capitals and a segmental arched roof combine to make the arcade a visual delight. (pl.457)

Neo - Classical

Georgian architecture was overtaken but never completely replaced by Gothic buildings and freely interpreted romantic Renaissance styles, and the

formality was readopted, and was particularly popular in the first three decades of the twentieth century. A neo-classical building of six storeys with two additional floors in the Mansard roof was built in Piccadilly in 1909. Designed by G. Thrale Jell, it was a commercial development taking in the facades of 174 -176 Piccadilly, 52 - 53 Jermyn Street, and the land between. A ground floor arcade^(pl.458) of 28 shops was included to take advantage of the growing popularity of the area and also to provide a pedestrian link between the two streets. Geographically it is a continuation of Burlington Arcade but as the extremely busy thoroughfare of Piccadilly divides the two, the commercial advantage is substantially reduced. The elevations in Portland stone have been described as a 'crowded composition'.⁶⁴

The interior has recently been refurbished and the 26 elegant bow-fronted windows step imperceptibly down the slope towards Jermyn Street. The verticality of the corridor is emphasized by decorative steel balconies which front the upper level windows and the new lighting reflects onto the cornice and solid ceiling.

Very modest variations on the twentieth century classical theme can be found on the exteriors of arcades such as Handyside, Newcastle upon Tyne opened in 1904, Kingsway and Queensway, Dewsbury, 1911 - 25, King's Arcade, Doncaster, 1925 and Sanderson Arcade, Morpeth built as late as 1939. More aesthetically pleasing is the neo-Georgian Westgate Arcade in Peterborough which was opened in 1928, and has a rendered facade and a brick two storey arcade whose upper floor has sash windows set back behind a colonnade of Doric columns which support the roof.

Art Deco, the stylistic device of the 1920's and 1930's, with Egyptian and classical motifs reached its apogee in the cinema, but it can be found in the treatment of a few arcades, notably the Grand in Finchley, with elevations to match the neighbouring Odeon Cinema, and in the collection of minor avenues in Brixton.

But the most prestigious arcade to be built after the first world war was part of the Council House redevelopment in Nottingham, and is an excellent example of neo-classical monumental development.

The Council House in use in the city in the early years of the twentieth century was a modest, but pleasing building of 1724, which had been remodelled in 1814. Deemed unsuitable for the growing business of the expanding city, a new building was required. The Corporation had gradually acquired land and buildings around the old site, and in 1924 the Estates Committee discussed their requirements for a new Council House:

At the outset of their deliberations they came to the conclusion that not only must the building to be erected be worthy of the site and of the city, but having regard to the value of the land from a commercial standpoint, it must be of such a character as to demand rents which would at least recoup the Council its expenditure. 65

Cecil Howitt, at the time employed as an architect in the City Engineers Department, prepared designs for the development, (pl.459.460) and they were submitted to J.A. Gotch, the then President of the R.I.B.A., for comments. He thought it was a fine and noteworthy building, with the dome as a striking feature and he noted that:

The great internal arcades enable the available space to be utilized to the best advantage, with free access at front and back and they are so wide, lofty and well lighted as to render them very attractive for shopping purposes. 66

The architect and the City Engineer submitted a joint report on the development of the site, and amongst other points they explained the choice of Renaissance architecture:

this style being admirably adapted to the requirements of modern business premises necessitating treatment of a comprehensive nature occupying such a large and important site. 67

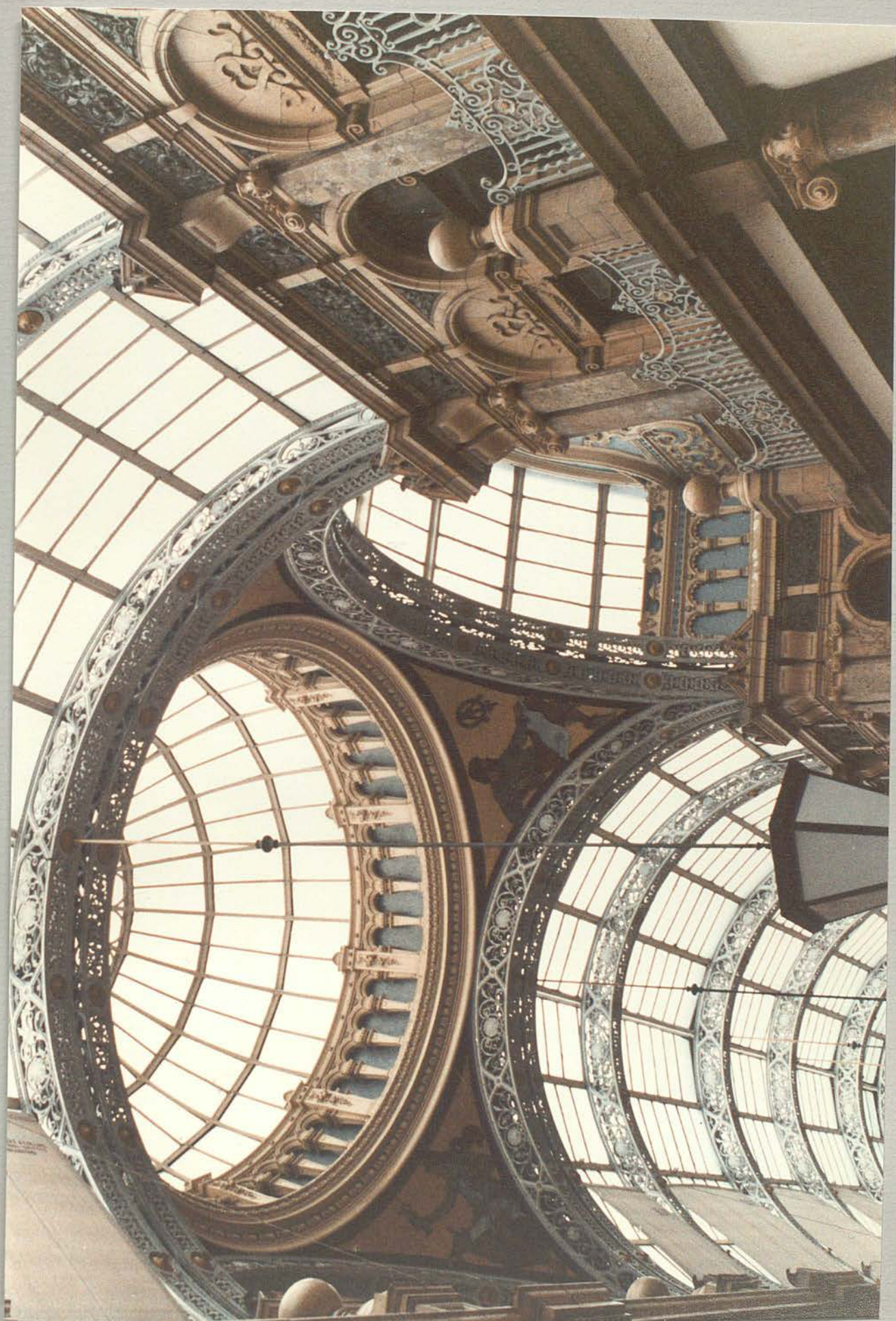
and with regard to the arcade:

The important feature is the provision of a large shopping arcade which will provide communication between the Market Place and High Street and between Smithy Row and Cheapside. The arcades are 60 feet high and have an effective width of 28 feet. The intersection of the two arcades is accentuated by the introduction of a glazed dome, surmounted by a tower and an outer dome to add greater dignity to the building and importance to the skyline, and at the same time to give the necessary water storage accommodation for the automatic fire extinguishers that will be installed. At the usual hours when artificial light is required the arcades will be floodlit immediately above the shop facias and cornices. 68

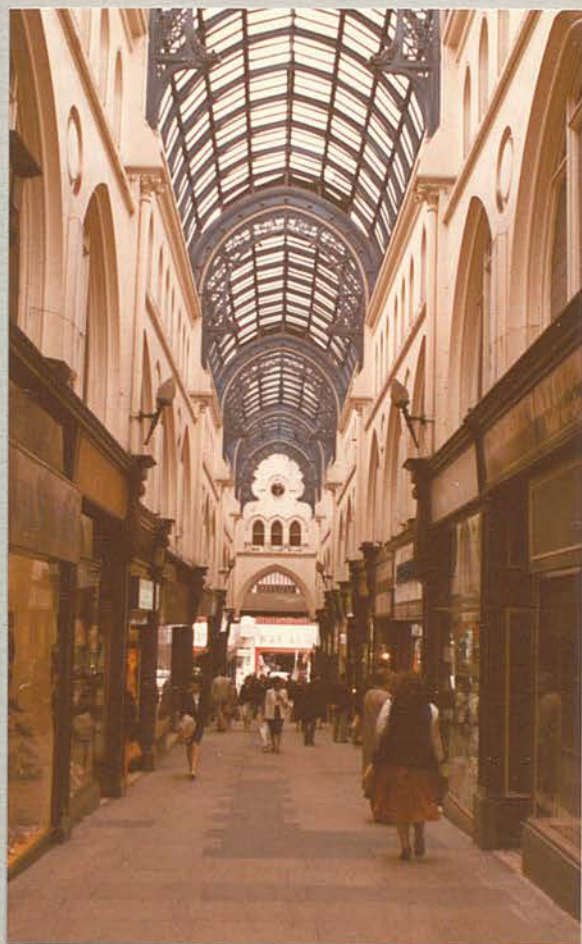
The scheme went ahead^(pl.461) and amidst many refinements in this last great arcade influenced again by Milan, was the installation of a goods lift to take lorries down to the basement to service the ground floor shops, and the upper floors were left as open areas for subdivision into any combination of sizes. Portland stone was chosen to clad the steel framed building^(pl.462-464) and the dome was covered in lead. The interior is as original, with metal shop fronts and upper windows and uniform bronze lettering. The only colour is provided by the murals of the pendentives^(pl.465) which were produced by Denholm Davis and Hammersley Bell, who felt that a pictorial representation of Charles I, the Danes capturing the city, William the Conqueror and naturally, Robin Hood, would give added dignity to this most affected of buildings.

Finally there are many arcades which cannot be classified, they have been built without any architectural style or character. They are a collection of shops joined together by a pedestrianised street with glass above, and where they remain popular, it is because their position in the retail area is excellent, and because they sell the right goods at competitive prices. From Ayr to Littlehampton via Carlisle, Barnsley and Dudley, such buildings are trading successfully without any pretensions towards architectural style.^(pl.466)

The architecture of the British arcades is very varied, but although there is nothing comparable to the great foreign examples, there are, amongst the 117 extant buildings, the important Georgian arcades, several delightfully eccentric late Victorian buildings some notable Edwardian arcades and dozens which are, at the very least, significant in the context of their own High Streets.



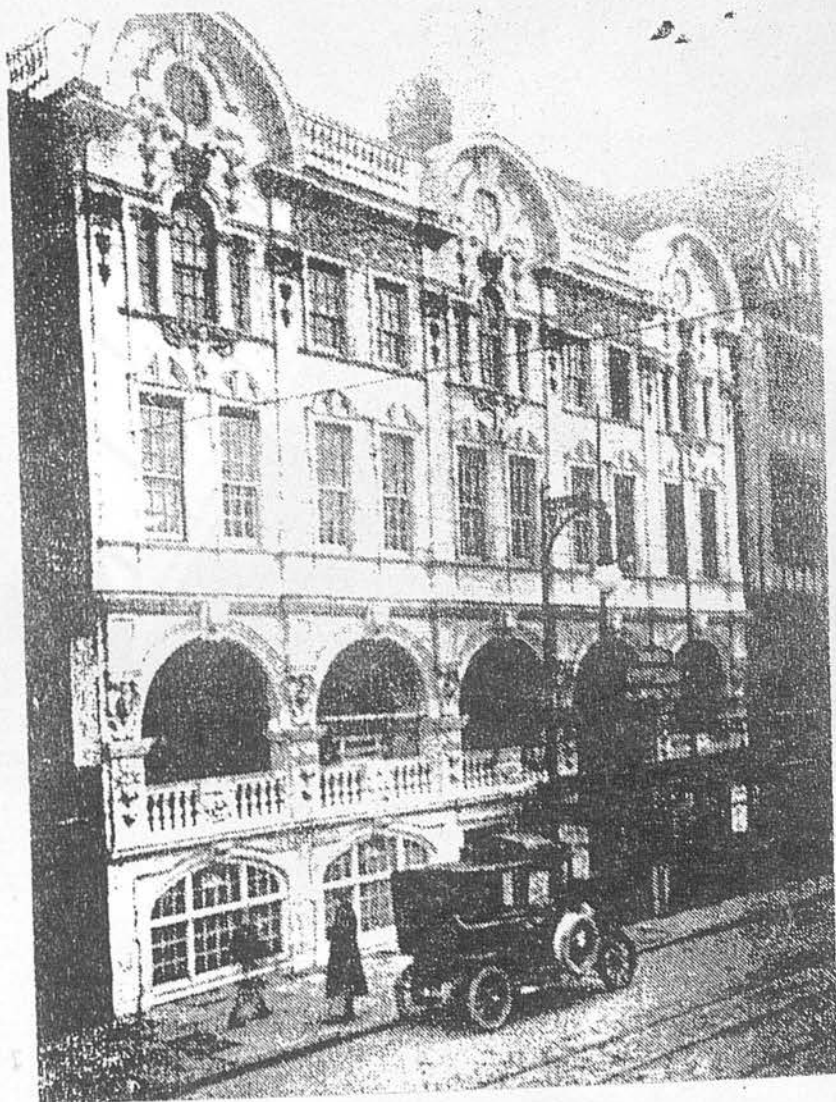
pl.393 County Arcade, Leeds



pl.376 Thornton Arcade, Leeds

pl.377 Westbourne Arcade, Bournemouth

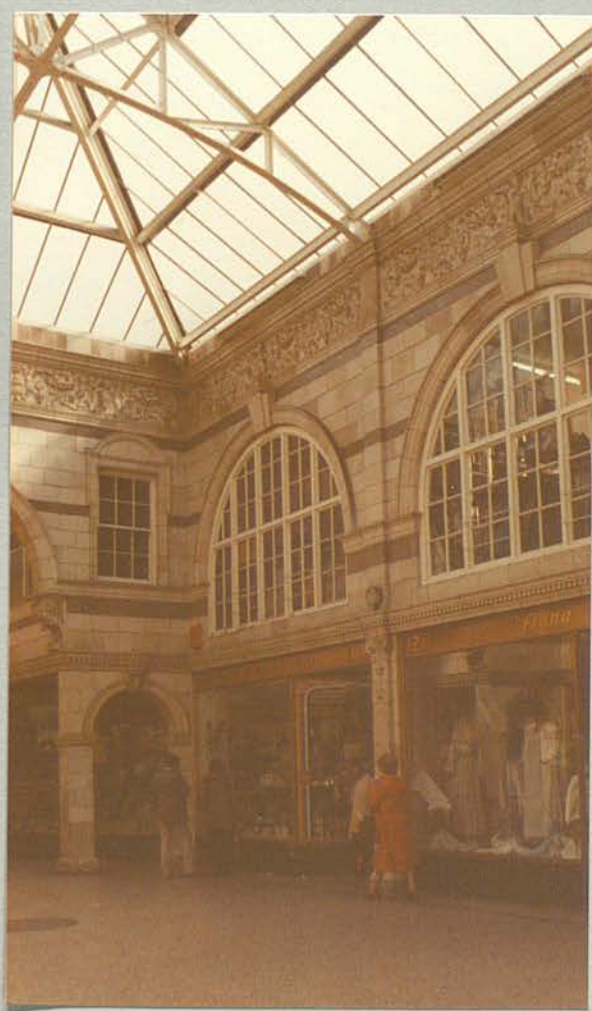
pl.378 Paragon Arcade, Hull



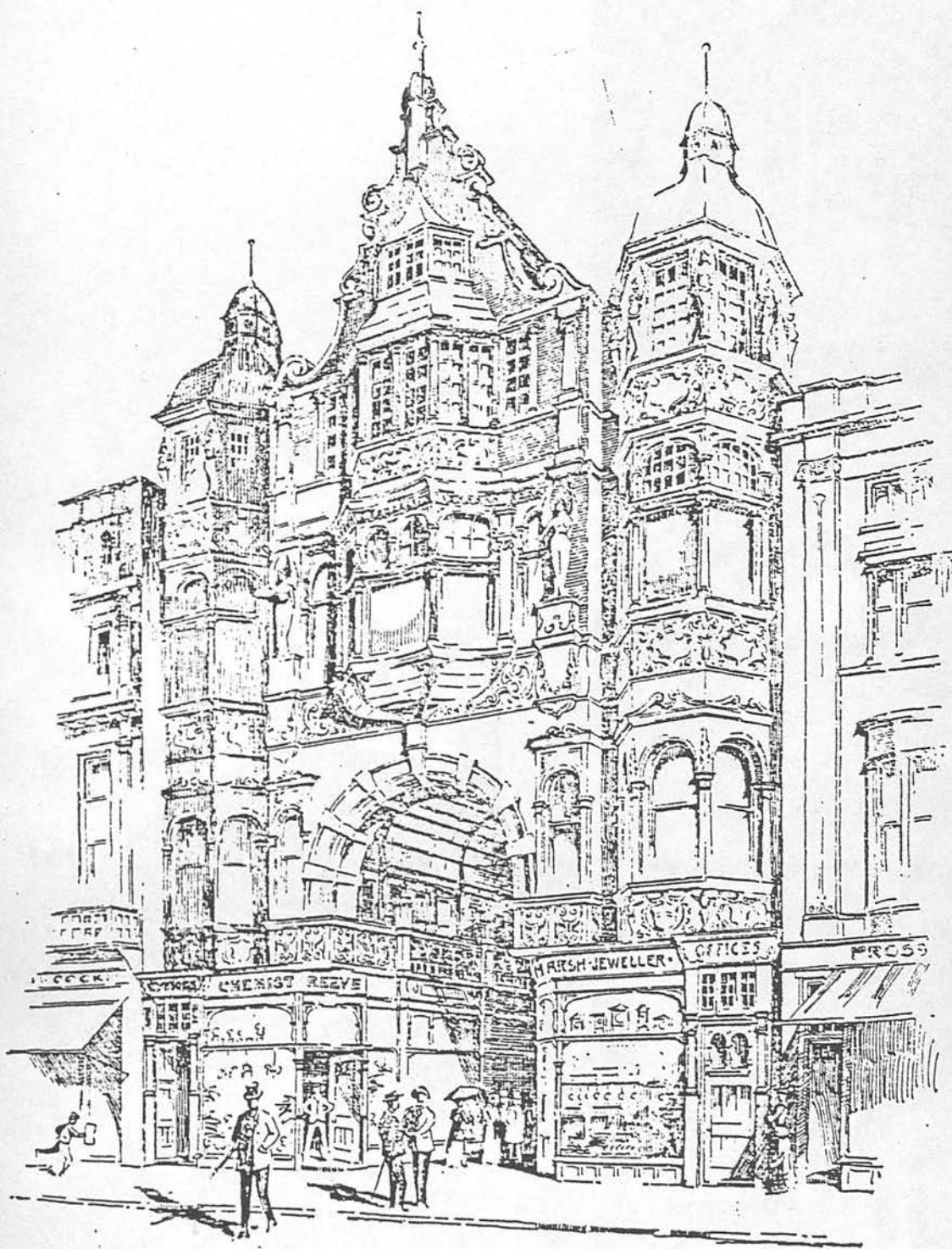
pl.379 The first elevation of St. Michael's Row, Chester



pl.380 St. Michael's Row, Chester



pl.381, 382, 383 & 384 St. Michael's, Chester



NEW ST. FRONTAGE.

T.W.F. NEWTON & CHEATLE
ARCHITECTS & SURVEYORS
121 COLMORE ROW - BIRMINGHAM.



pl.387. Entrance Arch : All City Arcade Birmingham

pl.388 & 389 Interior : All City Arcade, Birmingham



pl.390 Silver Arcade, Leicester





pl.394 Briggate, Leeds

pl.395 Queen Victoria Street, Leeds





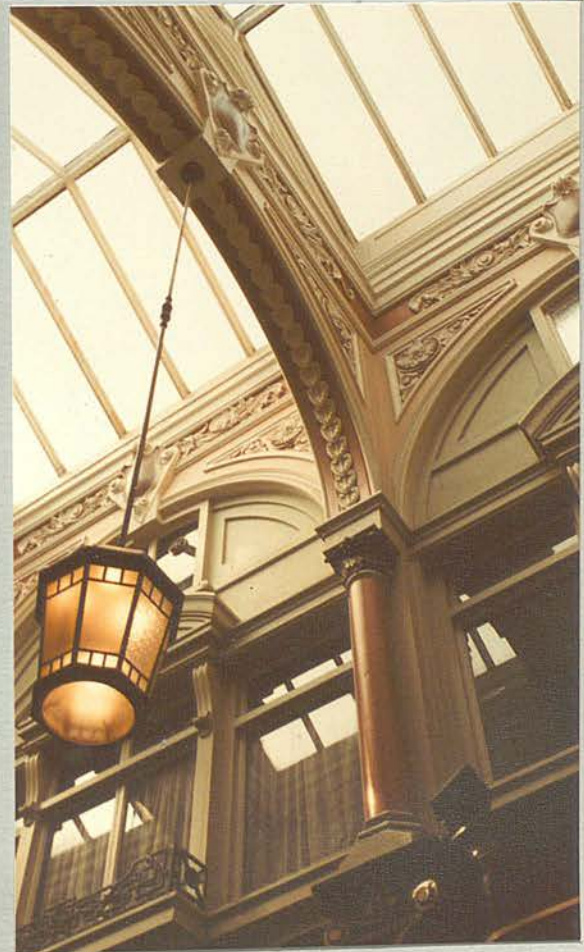
pl.398 Entrance Arch : Great Western Arcade, Birmingham

pl.399 Interior





pl.402 Royal Arcade, Westminster



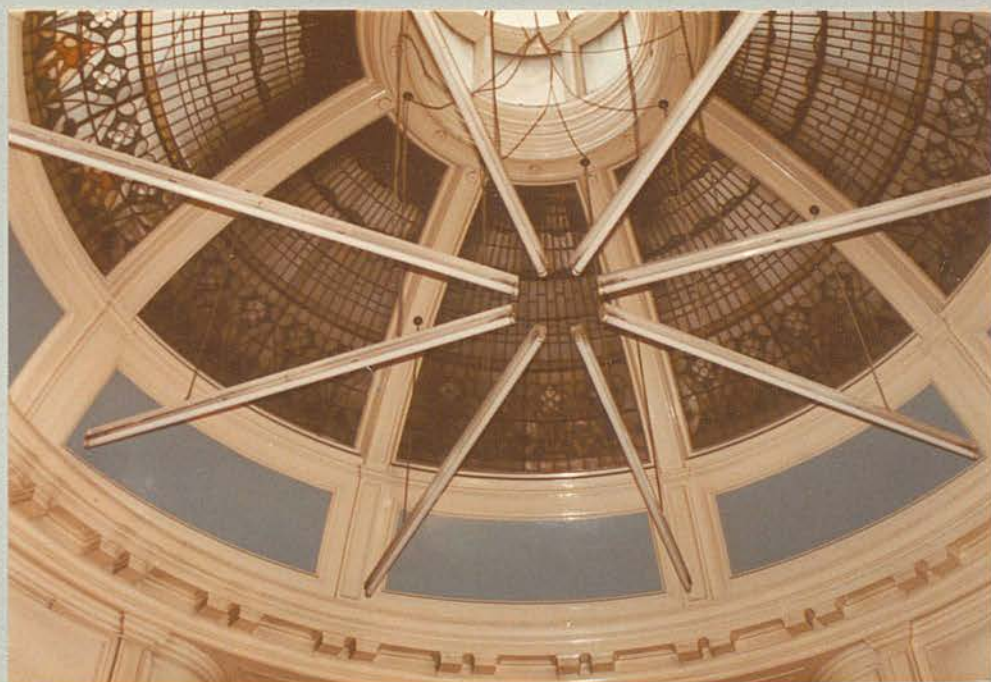
pl.403, 404 & 405 Royal Arcade, Westminster

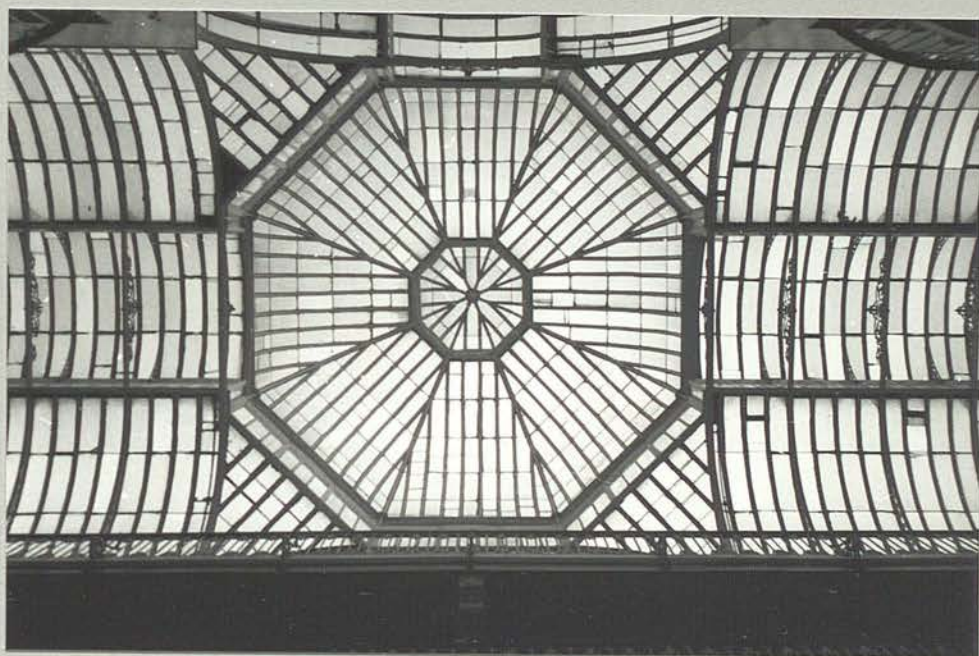


pl.406 Royal Arcade, Boscombe, Bournemouth

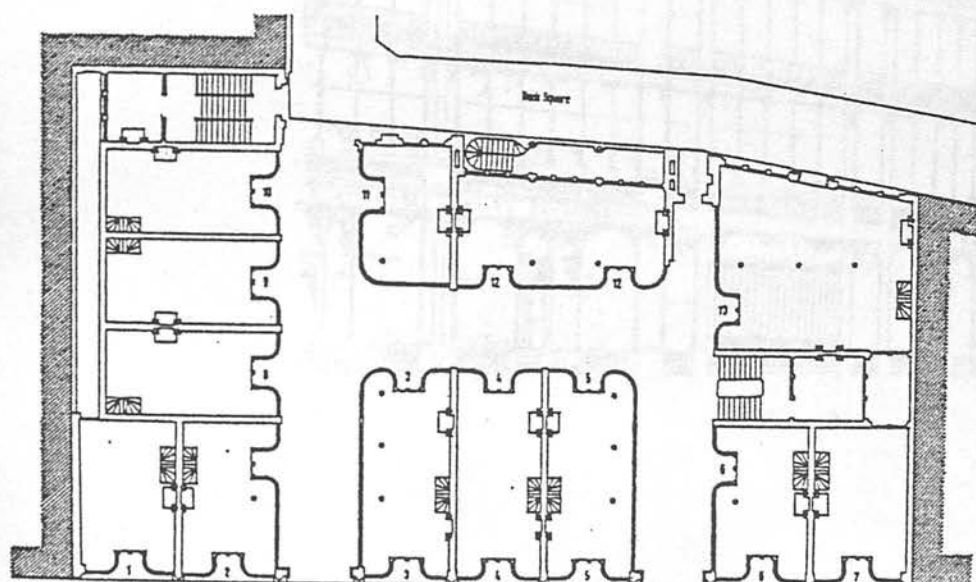


pl.407 & 408 The Scotsman Building, Edinburgh

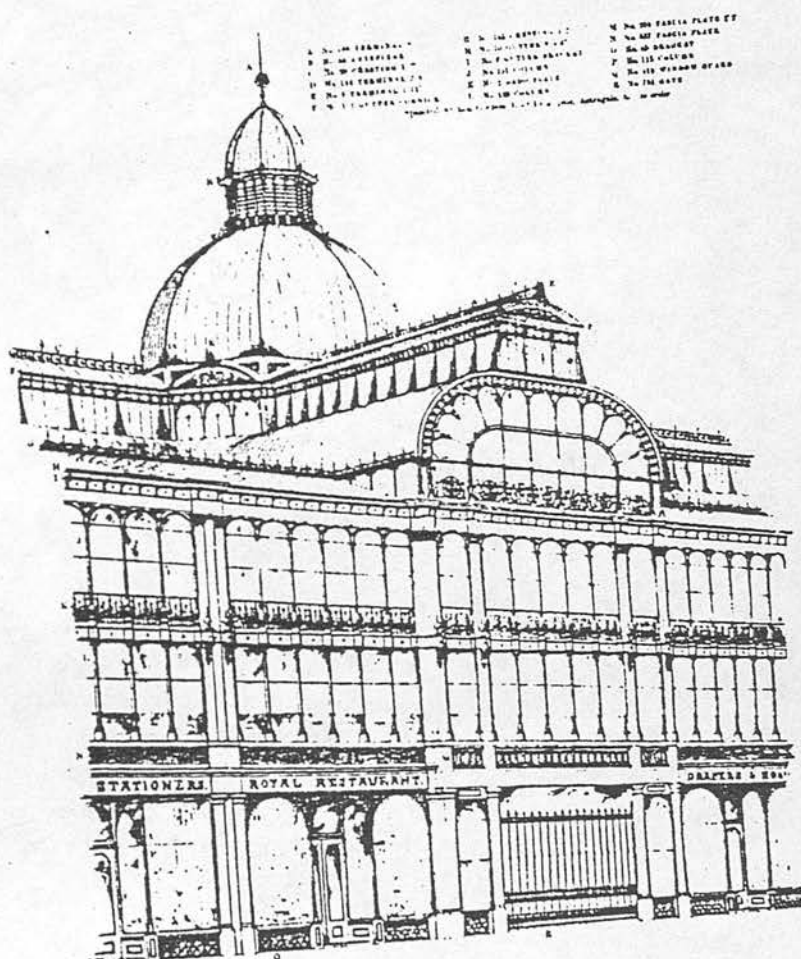




pl.412 Domes. pl.413 Roof
Barton Arcade, Manchester



pl.414 Barton Arcade, Manchester
Facade & Ground Floor Plan 1871





pl.416 St. Ann's Square elevation. Barton Arcade, Manchester



pl.417, 418 & 419 Barton Arcade, Manchester



pl.420, 421 & 422 Crawford Arcade, Stirling



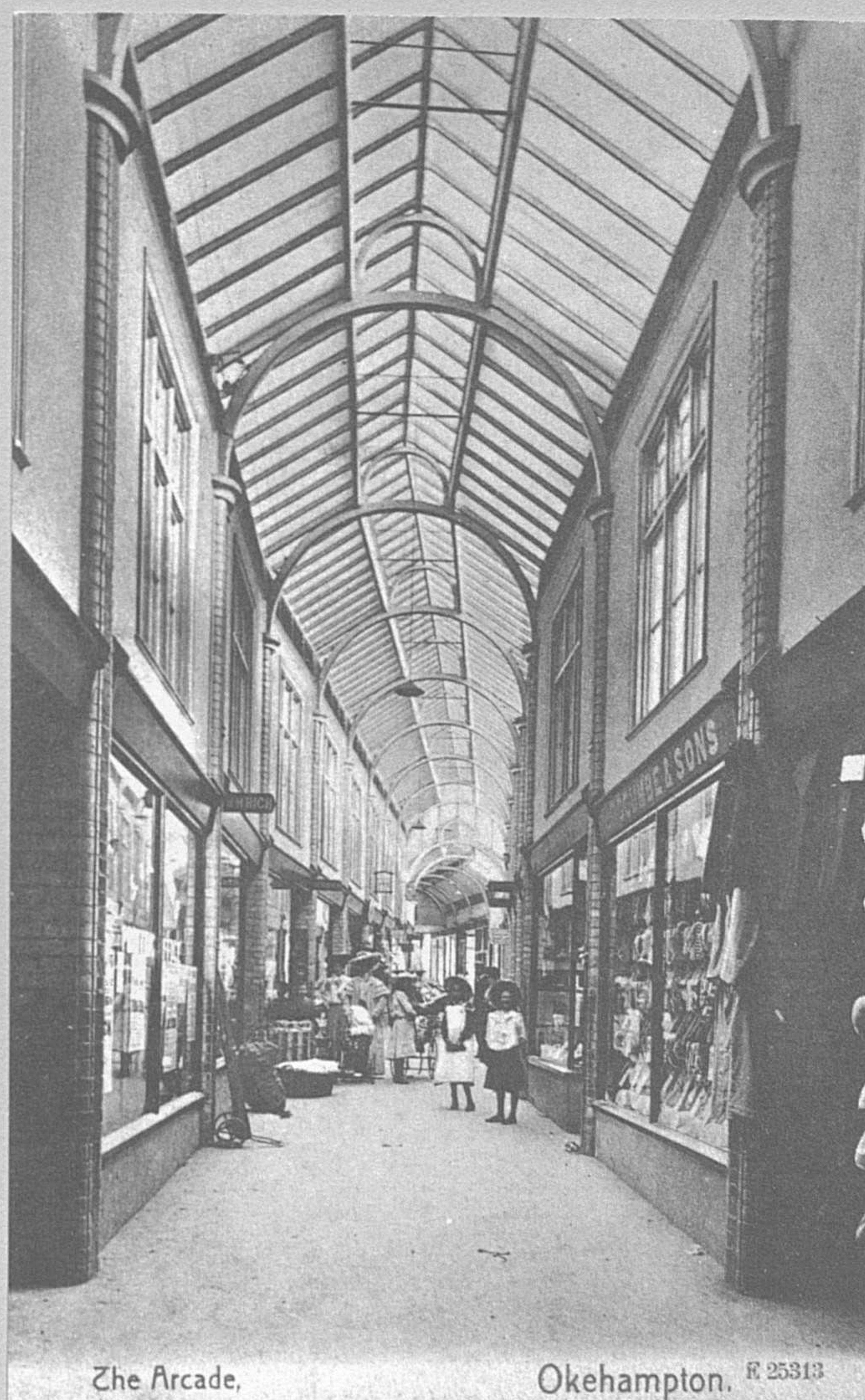
pl.423 & 424 Interior : Queen's Arcade, Hastings

pl.425 Entrance



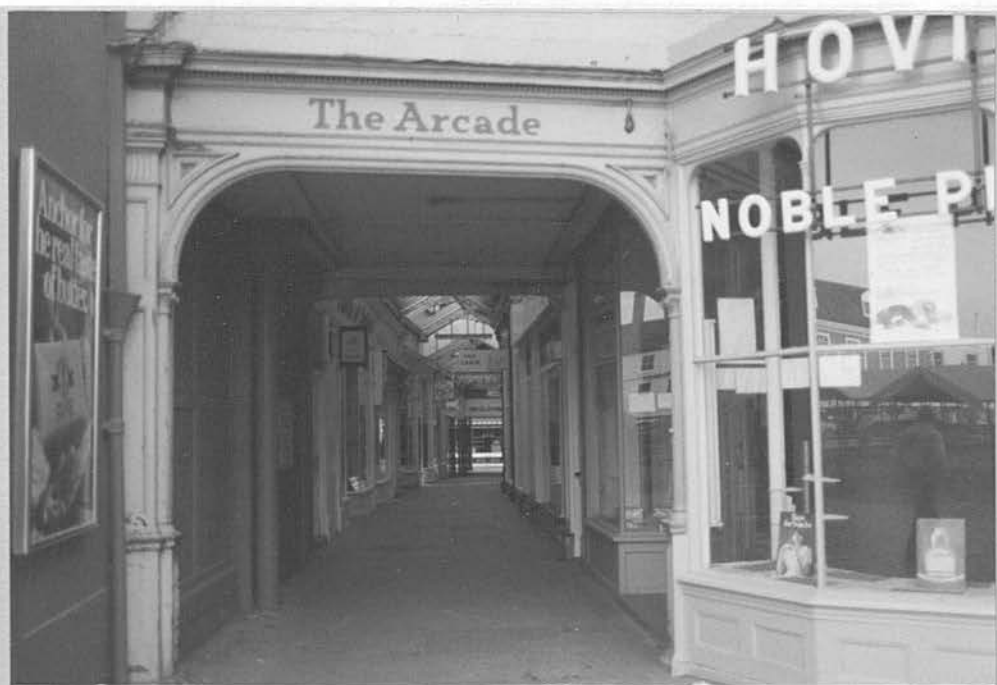


pl.428 & 429 Interior
Digbeth Arcade, Walsall



The Arcade,

Okehampton. R 25313



pl.431, 432 & 433 The Arcade, Newark







pl.437 Morgan Arcade link to Royal Arcade

pl.438 Morgan Arcade, Cardiff. St. Mary's Street



pl.439 & 440 Morgan Arcade, Cardiff



pl.441 Morgan Arcade, Cardiff



pl.442, 443 & 444 Castle Arcade, Cardiff







pl.447 Royal Hotel - Royal Arcade, Norwich

pl.448 Royal Arcade, Norwich



pl.449, 450 & 451 Royal Arcade, Norwich





pl.454 'Corn Exchange' by John Wardle and George Walker

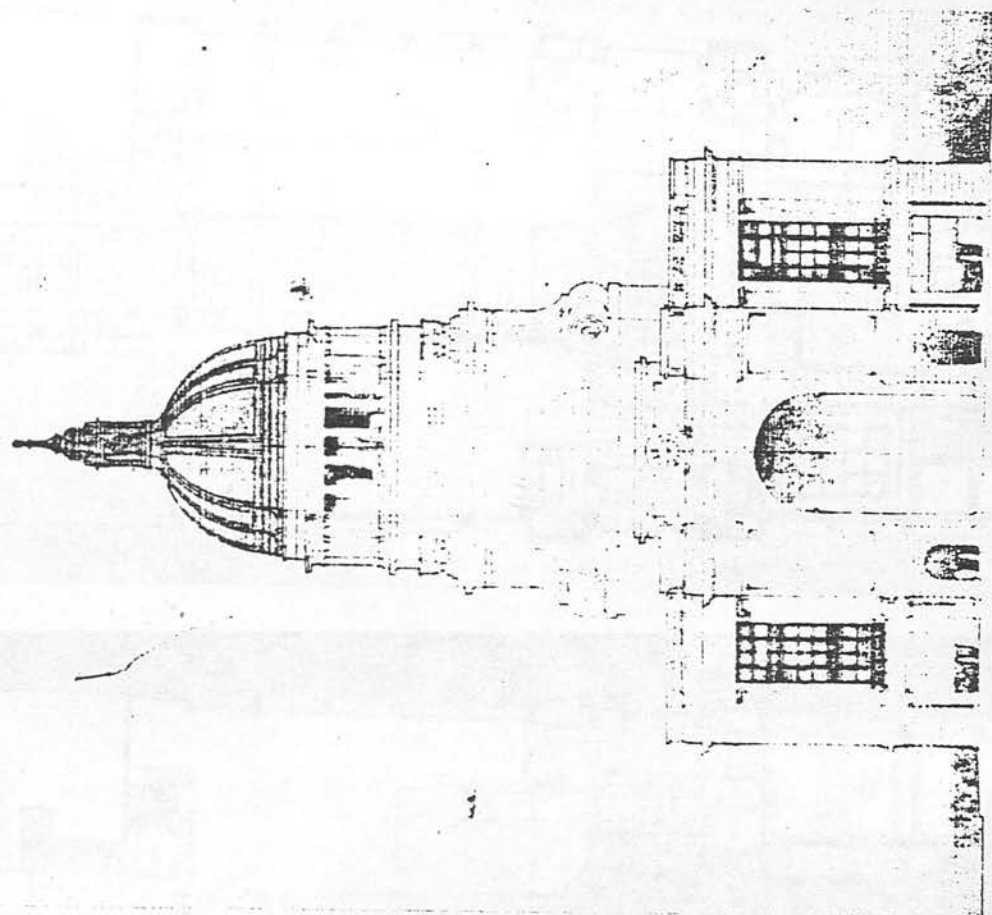
pl.455 & 456 Central Arcade, Newcastle upon Tyne



pl.457 Central Arcade, Newcastle upon Tyne



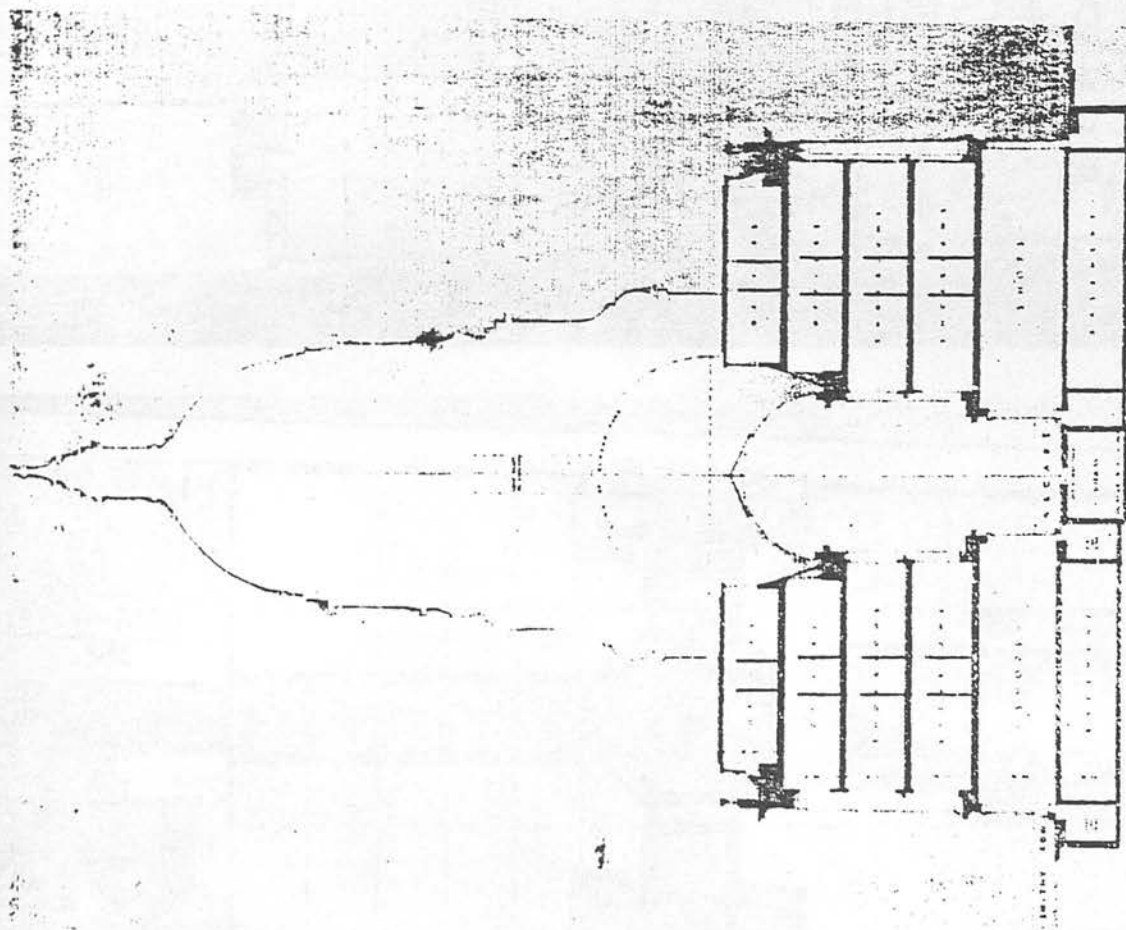
PROJECT - THE EXCHANGE SITE, NOTTINGHAM



ELEVATION TO THE GREAT MARKET PLACE

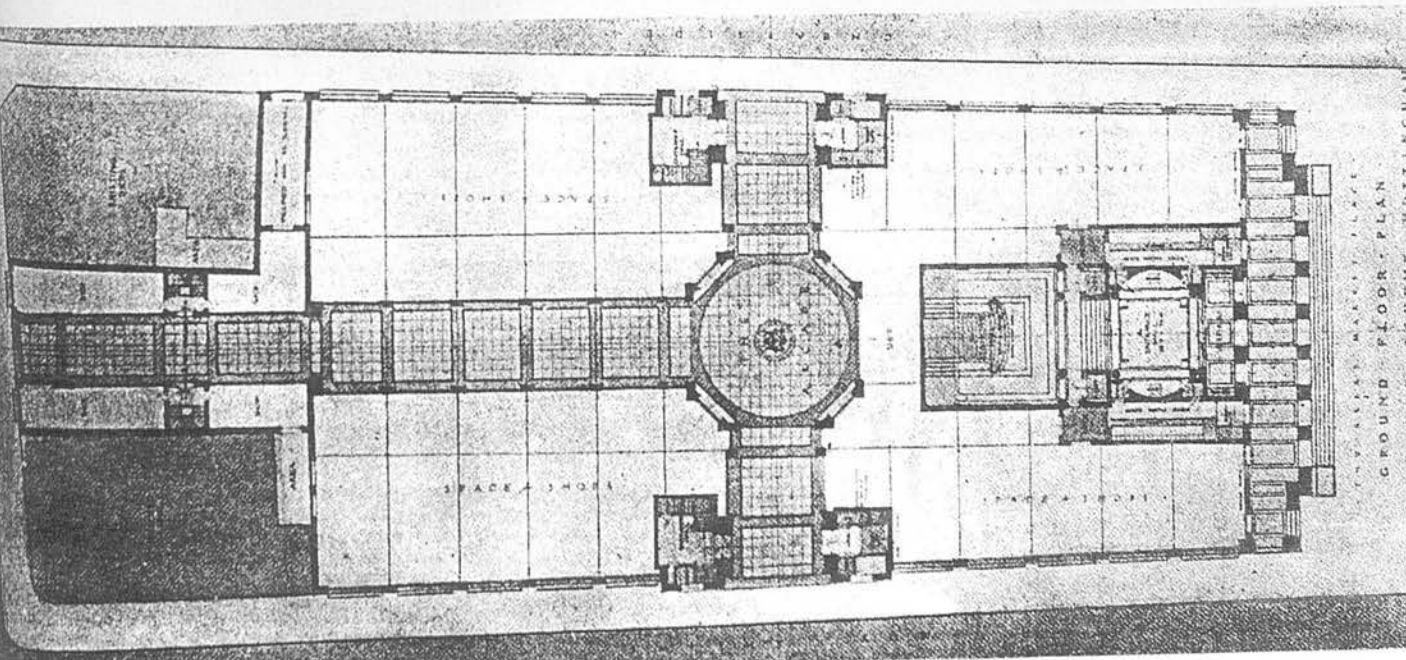
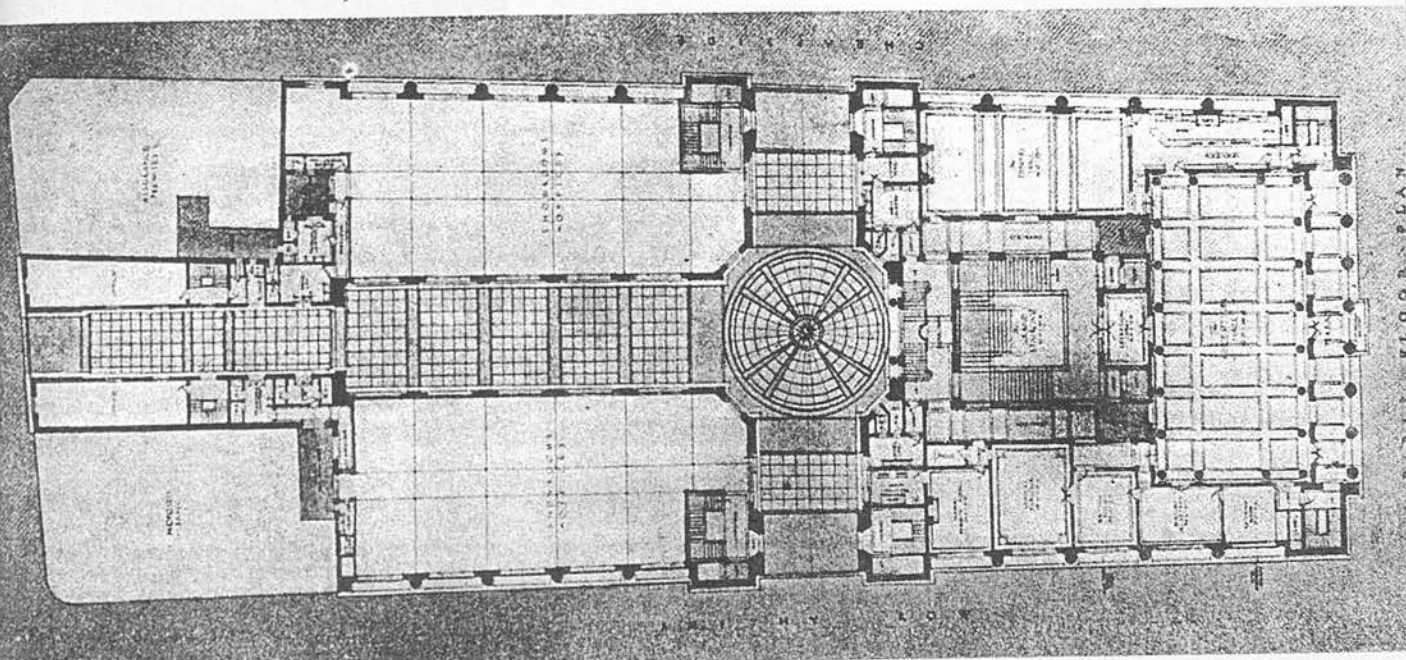
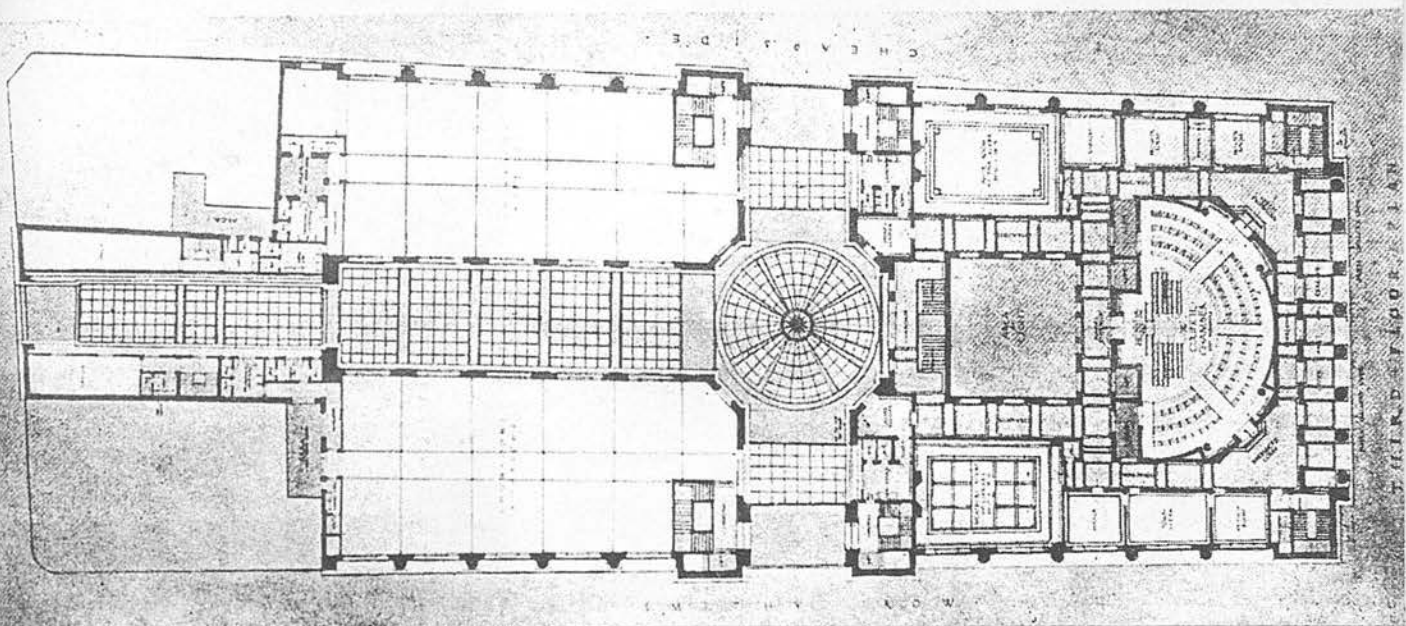
NOTTINGHAM
1922

NOTTINGHAM
1922



CROSS SECTION

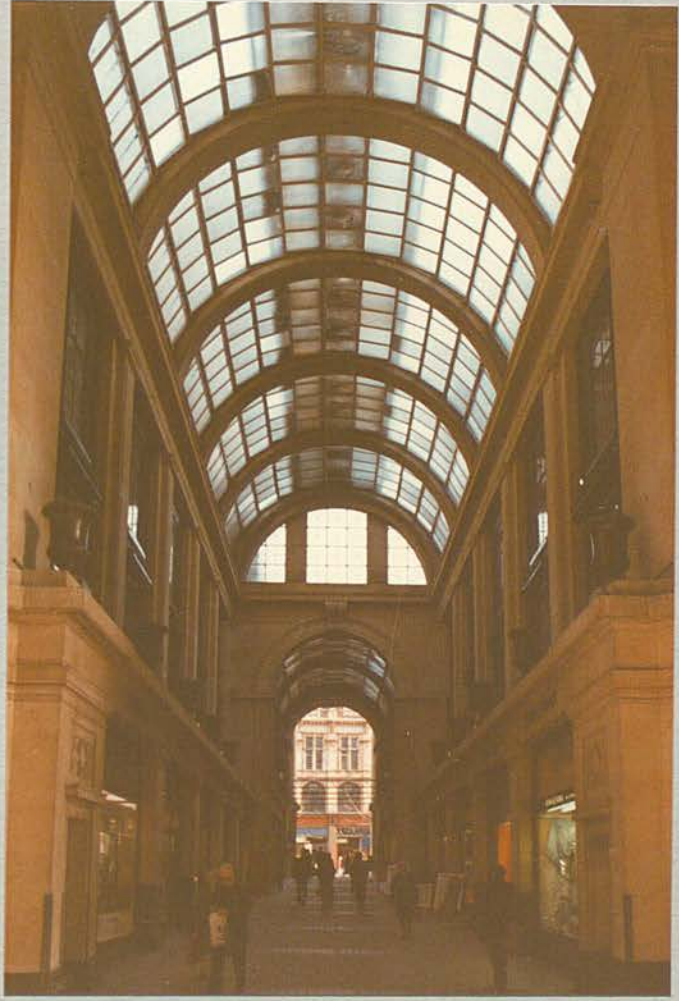
NOTTINGHAM
1922



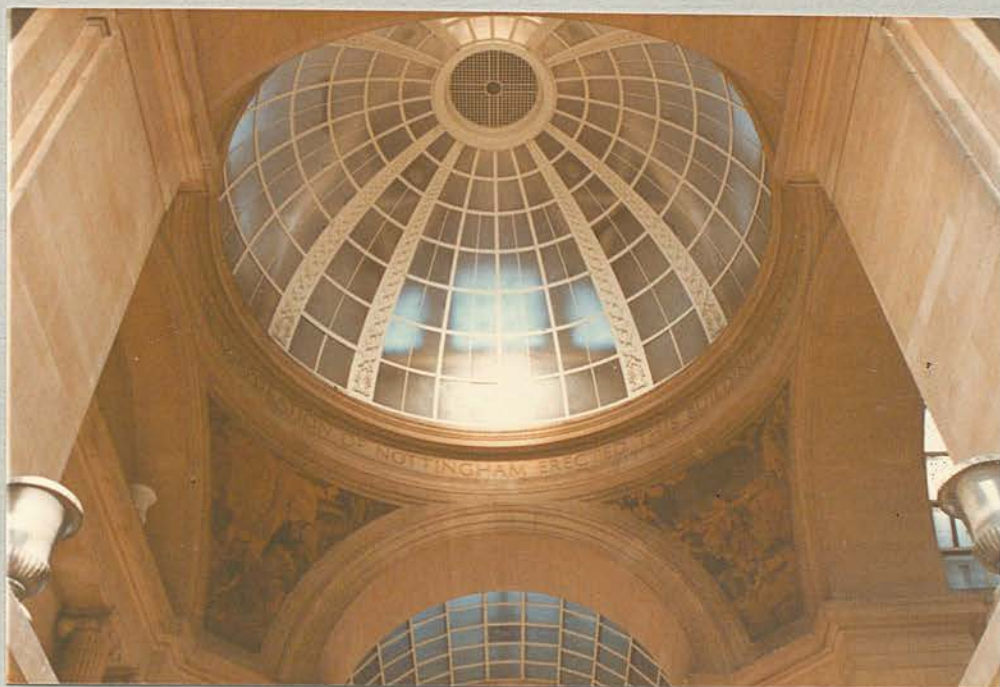
pl.460 Council House & Arcade, Nottingham. Plans



pl.461 Council House & Arcade, Nottingham



pl.462 & 463 Council House Arcade, Nottingham





J. W. Tattersall & Co., Photo.

POST OFFICE ARCADE.

Notes to Chapter Five

Part One

1. Buildings of England, Yorkshire Sir Nikolaus Pevsner
2. Halifax Guardian 18.7.1896
3. An annual fair held every 20 years and begun in the Middle Ages
4. Miller Arcade unpublished paper by Madeleine Dean
5. The Worthing Herald 4.7.1925
6. see Chapter 1
7. Encyclopaedia of Gardening J.C. Loudon, 1834
8. *ibid.*
9. Civil Engineer and Architect's Journal 1849
10. Building Construction Charles Mitchell
11. The (Rotherham) Advertiser 8.2.1908
12. The English Shop-Front Horace Dan & Morgan Willmott
13. The Plate Glass Shop Front Mary Eldridge Architectural Review 1958
14. *ibid.*
15. Street Architecture Victor Delassaux and John Elliott
16. *ibid.*
17. The Builder 1852
18. The English Shop Front Horace Dan & John Elliott

Part Two

- | | | |
|-----|--|--------------------------------|
| 19. | The Illustrated Times | 14.12.1867 |
| 20. | Gentleman's Magazine | 1817 |
| 21. | Survey of London | Vol. XXXII |
| 22. | ibid. | |
| 23. | Buildings of England - London | Sir Nikolaus Pevsner |
| 24. | Inscription on the Foundation Stone
but noted in the (Bristol) Times and Mirror | - now lost -
19.2.1955 |
| 25. | ibid | |
| 26. | A Record of Old Glasgow | The Regality Club 1899 |
| 27. | The Heart of Glasgow | Jack House |
| 28. | see Chapter 3 | |
| 29. | see Chapter 1 | |
| 30. | Westmorland, Cumberland and
Northumberland | Allom & Pickering 1832 |
| 31. | Tyneside Classical | Lyall Wilkes |
| 32. | Westmorland Cumberland and
Northumberland | Allom & Pickering 1832 |
| 33. | ibid. | |
| 34. | Tyneside Classical | Lyall Wilkes |
| 35. | History of Northumberland | Directory 1887 |
| 36. | Newcastle Weekly Chronicle | 1885-1886 |
| 37. | Council Minutes 1966 | City of
Newcastle upon Tyne |
| 38. | The Isle of Wight | J. Bedding Ware |
| 39. | Planning Inspector Report | |
| 40. | Secretary of State, D.O.E. | |
| 41. | The History of Cheltenham | Norman 1853 |
| 42. | The Strangers Guide to Cheltenham | Anon 1834 |
| 43. | The Illustrated Cheltenham Guide | Rowe 1850 |
| 44. | see Chapter 6 | |

Part Three

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|-----|---|---|
| 45. | Yorkshire Life | July 1975 |
| 46. | Curtains | Edit. Iain Mackintosh &
Michael Sell |
| 47. | R.I.B.A. Yorkshire Journal | |
| 48. | Prospectus - Birmingham City Arcade Company | |
| 49. | Lancaster Arcade demolished in 1979 | |
| 50. | Leicester Topic | 9.9.1979 |
| 51. | West Yorkshire Architects and
Architecture | D. Linstrum |
| 52. | ibid. | |
| 53. | Yorkshire Post | 3.4.1896 |
| 54. | Leeds Mercury | 15.3.1898 |
| 55. | Picture Post | 1949 |
| 56. | The Builder | 2.7.1876 |
| 57. | ibid. | |
| 58. | ibid. | |
| 59. | Curtains | Edit. Ian Mackintosh &
Michael Sell |
| 60. | see Chapter 6 | |
| 61. | Buildings of England - Lancashire | Sir Nikolaus Pevsner |
| 62. | In and Around Cardiff | Vol.I 1905 |
| 63. | Penny Magazine | 24.4.1840 |
| 64. | Survey of London | Vol. XXXII |
| 65. | Nottinham City Council
Estate Committee Report | 1924 |
| 66. | J.A. Gotch Esq., P.R.I.B.A. | 1924 |
| 67. | Report of the (Nottingham)
City Engineer & Architect | 1924 |
| 68. | ibid. | |

It is undoubtedly true that the shopper loves arcades, at least in theory. They are evocative of a golden age, whilst being practical and extremely useful. Demolish them and they will be sorely missed, treat them badly and their dilapidated state will be deplored, restore them to their original condition and they will be publicly feted. But move direct and busy routes away from them, and they will be totally ignored.

This must pose many problems for owners and local planning authorities, because shoppers cannot be forced to visit, let alone spend their money, in particular buildings. And despite the strong case that can be made for conservation, the shopping arcade is, in the hard world of finance, an investment from which should come a profit, or at the least, the hope of a long term capital gain. They are part of the retail property market which is volatile, susceptible to fashion, subject to searches for novelty, and to frequent attacks of rebuilding. That so many have survived is amazing, until it is realised that most are quietly going about their business on the fringe of the modern retail centre. They are often cheap buildings, accommodating all those small businesses which complement the large stores, and which cannot afford to be on a more expensive central site. And low rents, if gathered from 100% occupancy will give an adequate return.

The temptation to value shopping arcades purely in terms of their architecture and beauty, therefore, must be resisted because it is unrealistic. Whatever one's emotional response might be, they are individual investment properties in a highly competitive market. Before assessing the approach of individual owners towards their arcades, it is important to understand the overall provision of shops and the external factors which operate. There are frequent changes in the ownership of land and buildings, there are Town Planning controls and general attitudes towards conservation and civic design to consider. But perhaps most important, is the almost continuous introduction of new methods of retailing to attract and serve the public.

Free Market forces operated before the imposition of Town Planning legislation in 1947. Shops were simply supplied in answer to demand. The mediaeval market place became only one of the shopping centres as a town expanded and rival groups of shops, built to serve new development, frequently became the primary shopping area. Some cities were renowned for the movement of their commercial zone.

In London, for example, the centre of shopping moved westward from St. Paul's churchyard in the seventeenth century, to the Strand in the eighteenth century, to Piccadilly and Regent Street in the early nineteenth century, and to Oxford Street by 1900. In each period the centre was the point of maximum accessibility. 1

The intervention of approved Development Plan policies and planning control has helped to protect retail centres from over development, and from competition in the suburbs and the rural fringe. But in many towns, even planned central area redevelopment has, however unwittingly, resulted in the high value centre moving from the Market Place or High Street, leaving behind a decaying or depressed older shopping zone.

In the period since the arcades were built there have been great changes in central areas. New traffic routes, new buildings, new access, altering the balance between good and inferior location. Even if the shopping arcade has remained in a primary location however, it may be on the wrong site. For example, the difference between being at one end of the High Street, (with converging pedestrian routes and key stores) and being at the opposite end, (which may be just too far for the shopper to walk without careful consideration), can change the capital value, rental income and sales.

Within short distances one site may be very superior to another. Often the selection of the right site may mean the difference between success and failure. 2

Following great experience with the development of Arndale Centres, Sam Chipperdale confirms this view:

I have to concede that I would rather develop a first class position where the end product was slightly less than satisfactory on architectural and environmental grounds than to attempt to move the fulcrum of shopping by selecting a cheap site and trying to compensate by better design and better facilities. Never forget that it is the site that counts. 3

The slightest adjustment made to traffic routes can produce startling results. For example in Newport, a recently introduced one way traffic system, with metal barriers to restrain shoppers from making a suicidal bid to cross the High Street has effectively ensured the demise of the Market Arcade.

It has already been established that the majority of shopping arcades were built by local men, but the growth of regional and national investors, property companies and pension funds looking for sound and well distributed investments, have changed dramatically the ownership pattern, in even the smallest towns. Decisions relating to those investments are then most often made in the head office of the company, without reference to the local urban structure, or to the architectural or historic merits of the individual building. Profit, ease of management and future potential are paramount. A recommendation to buy shops is very revealing and in the case of shopping arcades it is rather disturbing:

Most fund managers are conscious that within their portfolio there should be a substantial proportion of first class shops ... When changes in style, presentation and merchandise generally take place this can, very often largely be accommodated by ripping out and replacing the shop front and the interior. Expensive though this might be, it is not near as money consuming as to refurbish an office block or to do something with an old multi-storey industrial building. 4

Regional differences in land values, spending power, socio-economic groups, and the number and spatial organisation of competing centres will obviously determine the capital value, and thus the expected rental and future use. Therefore it is impossible to make a league table of arcades based purely on financial reports. Burlington Arcade is by far the most valuable and most expensive for the trader, but it can sustain high quality shops, and serves an international trade. Elsewhere in the country, the arcades are deemed to be successful if their high degree of occupancy provides sufficient return on the original investment capital, and is at least equal to that of an alternative mode of investment. Unfortunately some arcades are now completely outside the modern central shopping area and need to be supported by their owners. This action can rarely be justified unless there is the hope of a further shift in retail location, or there is the effective application of Listed Building control. A few owners regard their statutorily protected arcades as prestige buildings, and the maintenance of them as a sign of good public relations.

The changes in the actual methods of selling of goods is of great significance and were indeed the reason for the initial success of arcades. They were superior alternatives to the old High Street, but they have been overtaken by more impressive developments, particularly since the 1960's. Some have been demolished because they stood in the way of the multi-storey, super hygienic shopping centre. However there are now new and rapid developments in retailing allied to information technology, and changes in society, which might lead to the re-emergence of some arcades as late twentieth century 'speciality centres'.

The American experience, unhampered by regulations has resulted in the erection of large numbers of hypermarkets surrounded by free car parks, and this has literally forced the closure of some city centres. Whilst in Britain this has generally been resisted, some out of town shopping developments have been approved, as have large inner city covered shopping malls, which have

caused the decline of surrounding traditional streets. But at least these have retained the central area as a focus for city life.

Working women, almost 100% ownership of refrigerators, and an increase in the number of cars, has resulted in demands for one stop shopping, to take advantage of the economies of scale and to save 'valuable' time. The number of shops in the United Kingdom fell from 542,000 in 1960 to 400,000 in 1980⁵ and many of those which disappeared were small businesses. There are now fears that superstores will reach saturation point by 1990.⁶ It has been estimated that there will be 500 superstores by 1985, 740 by 1989 and there will also be 30 megastores of factory size by 1990. The latter will be computer controlled and will have automatic selection systems.

During the last two years there have been even more dramatic changes in retailing. Department stores have begun to close, with a detrimental effect on the smaller neighbouring businesses which are dependent on the impulse buying of shoppers, drawn initially to the larger shops. Swan and Edgar, Derry and Toms, Bourne and Hollingsworth have ceased to trade in central London. The Army and Navy stores is to be reduced to one small area of retailing on the ground floor of a building erected less than twenty years ago. There has been a dramatic reduction in the floor area of Kendal Milne in Manchester, and similar stores have closed in Edinburgh, Liverpool and other major cities. In an analysis of retail trade throughout the United Kingdom in 1982, it was noted:

Several major towns have seen the break up of well established stores into smaller units and this type of refurbishment is expected to become more familiar. 7

Mail Order shopping, begun to serve the needs of the low paid and isolated sectors of the country, has enjoyed a rapid increase in turnover in recent years, and has attracted many other buyers through expensive magazines.

Changes are imminent however, because, although agency trading has been replaced by direct catalogue to the individual, the market is expected to become severely depressed, as indeed it will be in traditional shops, once cable television is introduced. The attraction of armchair shopping could prove to be irresistible, and to take account of this, the Mail Order houses, which are in a position to take advantage of the change, are already beginning to plan for the shopping revolution.⁸ Building Society branches and High Street banks⁹ will decline in number as computer banking and cash transfer systems increase and it is also likely that the medium size super-market will cease to become competitive.

It can reasonably be expected therefore, that the much reduced High Street will eventually contain only a few shops selling goods and services, and the remainder will be specialist units for high value products and new technology. To provide for the new image, speciality centres have begun to emerge, particularly in America.

The shopper is likely to be attracted by more interesting styles of shopping, such as delicatessen items and speciality shops. 10

The overall scale of the centre is more human with warm attractive finishes - no vast caverns paved in granolithic tiles where the shopper can feel positively alien. A speciality centre is designed to bring the pleasure and fun back into shopping. 11

If retail outlets are reduced to super and mega-stores, and cable shopping, the public will need the speciality centre for everyday shopping, entertainment and use as a meeting place. If they are successful they will bring the town centre full circle back to the concept of the mediaeval market place as cultural and social centre.

Analysis of Questionnaire

Amidst all these current retail developments are the pre-1939 shopping arcades which continue to trade. Some are more successful than others, but many have potential for improvement and they could become small speciality centres. Before recommendations or suggestions can be made, however, it is important to understand the economic situation of each. A questionnaire¹² was sent to the owners or managers of the arcades and 52 completed questionnaires were returned. Those received were representative of each decade of arcade building, with 6 Georgian, 30 built between 1864 and 1900 and 16 opened between 1900 and 1939. They reveal some very interesting facts, not least, that the arcades are reasonably sound economically. From the replies and independent site surveys, it has been possible to evaluate the effects of, for example, the relationship of condition and successful trading to the local or national ownership of the building. Other points for analysis have been the state of those which are, or have been, the subject of a planning application, those which have or are receiving redecoration or restoration, and most important, the arcades which are profitable, and which are popular with the public.

Ownership

A study of the pattern of ownership reveals¹³ that Investment Companies form the largest group at 28, followed by 17 Property Companies. A further 16 are in multi-ownership, 9 are the property of Insurance Companies, 11 are owned by Local Authorities, 7 by the owner of a large store within the individual arcade, 4 by the Crown Estates, 3 by private trusts and 1 by the Church Commissioners. The remaining 20 are privately owned either by an individual or by a family company. This information does reveal that far from being forgotten buildings of a purely local nature there are at least 66,

excluding local authorities, which are controlled by large commercial organisations for their investment potential.

6 arcades have been owned by the same company since the building was opened, including several nineteenth century buildings such as St. Ann's Arcade, Manchester and the High Street-Duke Street Arcades, Cardiff, whilst a firm of agents have managed the Argyle Arcade since 1827.

Many owners purchased their arcades during the property boom of the late 1960's and early 1970's, perhaps with the intention of redevelopment, but are now content to be part of the existing retail market. Some have been purchased in the last few years and it would appear that arcades change ownership in a similar manner to other investments, that is, there is a steady market for retail and investment property. 11 arcades are owned by local authorities, either from the date of building, as in the case of Market Arcade, Halifax, or as a result of the owners bankruptcy as at Hepworth's Arcade, Hull.

Thirteen are in multi-ownership which causes problems of management and maintenance, only one of those, however, is in a truly delapidated state, which contrasts with the experience of Paris where total neglect is common. Abertillery Arcade will shortly lose its roof as a result of neglect and disagreements between occupiers, owners and the local authority, and Cambridge Arcade, Southport is in a similar position as a result of a failure to agree between the two owners, Merseyside County Council and Sefton Borough Council. The Arcade, Ilfracombe has several owners, some of whom are more responsible than others, and sections of the roof reflect the situation. Some of the owners of the Arcade in Barnsley have been prepared to maintain the whole structure, but an overall redecoration scheme has not been achieved because of lack of agreement, even though there was an initiative taken by the local planning department.

The sense of responsibility displayed by a few owners who carry the costs of those who will not contribute, was much in evidence in Okehampton, and at the Westbourne Arcade, Bournemouth. But in contrast, an extremely slow and difficult means of achieving restoration is underway in Cheltenham, where the owners have failed to agree and where at least seven years have been spent on repairs. The work remains unfinished. The most effective management organisation is that of the Old Arcade in Bournemouth, where an 'un-incorporated corporation of owners of the premises fronting onto the arcade' with the 'right to appoint managers to control the day to day running of the arcade' was formed in 1922 by a Deed of Covenant.

The majority of owners did not find any serious problems related to the ownership of arcades. Security concerned the owners of Argyle Arcade, Glasgow, Crawford's Arcade, Stirling and Central Arcade, Great Yarmouth. The former because it contains many jewellers shops and the other two because the arcade are public rights of way. The owners of the Arcade, Ilkley, specifically mentioned difficulties of access to the roof and external walls, whilst The Royal Arcade, Weston-super-Mare has had all problems solved by the removal of the roof. The City Council of Hull which owns Hepworth's Arcade, has problems with the proliferation of antique shops, as a result of the Port's trade with northern Europe, and it was anxious to keep a balanced tenant mix in order to resist the transformation into a wholesale antique market. Several noted the problems of small units and poor service access, particularly emphasized by the owners of Central Arcade, Great Yarmouth, and the Arcade, Dewsbury, has a 'totally inadequate water supply'.

Rate of occupancy and financial return

Questions on the letting and demands for shops revealed that the majority were fully tenanted. Reasons for this varied from the 'special character' of Burlington Arcade, Westminster, to the provision of central area shops which

are small, and therefore attractive to specialist traders. And the majority noted the lower rents compared with those of modern units. Only 2 thought that they compared badly with modern premises but as they were Westgate Arcade, Otley and the Royal Arcade, Keighley, the reply was inevitable, but not applicable to the other shopping arcades. The owners of Dewsbury's Imperial Arcade expect to lease more units to specialist traders once the town's new shopping centre is opened, and the present multiples leave to move into larger premises. Some owners acknowledged the problems of being outside their respective town's retail centre and they accept that non-retail use would be inevitable. It is expected that in the South Street Arcade, Worthing, the local specialist firms and catering units will be replaced by wholesale firms as leases expire, and the Royal Arcade, Keighley is so decrepit, and in such a poor trading position, that no tenant would be turned away.

Nevertheless, the overwhelming picture is of satisfaction with the financial return in the investment, there is a good demand for units, there are many long-stay tenants and almost all the arcades are fully let on the ground floor. Upper floor occupancy however appears to be as low as the traditional High Street, but rents are competitive. Barton Arcade, Manchester, in complete contrast, has fully occupied office space at the upper levels but the shops, at £12,000 per annum, with leases of twenty five years, with five yearly reviews, have so far failed to attract shopkeepers away from the busier shopping streets in the city.

Repair and Maintenance

With regard to repair and maintenance, twelve owners complained of shortage of money and many noted the difficulty of finding craftsmen to undertake specialist work. Sixteen respondents were most concerned with the upkeep and difficulties of access to the glazed roof and gutters. South Street Arcade,

Worthing, Wayfarers Arcade, Southport both leak. The Cross and County Arcades, Leeds, were noted as being potentially a major expense 'because of the complicated design'. The others were a problem as a result of years of neglect such as Cambridge Arcade, Southport, and the owners of The Arcade, Dewsbury, note that the roof is 'coming to the end of its useful life' whilst twelve regarded the great age of their building as a major anxiety. Two noted the inadequate drainage and plumbing with special mention of the disruption that will be caused by the eventual replacement of the water main which runs below the centre of Burlington Arcade, Westminster. The remainder thought that there were no particular problems.

Grants which have been claimed, or even knowledge of the financial help which might be available, were limited. Only 8 arcades, all of which are listed buildings such as Wayfarer's Arcade, Southport and Montpellier Arcade, Cheltenham, have received some assistance towards the cost of repairs and renovation.

The majority appear to cope with the problems of owning an old building, indeed there appears to be enormous confidence in the arcades. There is an acknowledgement that they are of special character and they bring people indoors away from the rain.

Restoration

A number of 'facelift' schemes have been undertaken recently, revealing perhaps, the influence of the conservation movement, and either a reappraisal of the value of the arcade as small unit retailing or because it is a cheap alternative to redevelopment. Whatever the true reasons, 36 arcades have received some refurbishment, several being very expensive projects. 5 schemes date from the late 1960's, 16 were undertaken in the 1970's and 15 have commenced or have been completed since the beginning of 1980. There

is also recognition of the architectural quality of the buildings and a regret over the demolition of arcades which took place in the '60's and '70's. This appears to have been halted, not least through the influence of conservation policies.

In 1965 the Castle Arcade, Cardiff was redecorated using a Civic Trust design and the following year the Wyndham Arcade, also in Cardiff, was restored. The 'old tin roof' was replaced by glass and steel, a coloured tiled floor was laid, and the shopfronts were repaired and repainted. The shopkeepers in The Corridor, in Bath, were criticised in 1968 by the City Council for the 'dingy, dirty, leaky area' and following the well publicised comments, the interior was repainted and repaired, and spotlights were added to reveal the architectural qualities of the building. The Arcade in Llanelli was on part of a site which was to be redeveloped by Littlewoods Stores in 1956, however the scheme did not materialise and by the late 1960's the building was an eyesore. It was eventually redecorated both inside and at the Town Hall Square entrance. The Fountain Arcade, Dudley was altered and modernised in 1969, and is now internally a small shopping centre of the 1960's.

In 1971 the owners of the Royal Victoria Arcade, Ryde had great plans to turn the building into a Dolphinarium¹⁴, but permission was eventually refused and the building was redecorated. The City Arcades, Birmingham, were partially demolished leaving the present section, which was well restored in 1971. In the same year the Portland stone of the Council House and Arcade in Nottingham which had succumbed to the dirt and pollution of the city, was cleaned. In 1972 The Arcade in Okehampton was given a new roof, and in the same year, the Miller Arcade, Preston was reopened. It had suffered from neglect and not only the upper floors but the shops had closed in the early 1960's. It was cleaned and restored, shops reopened and the upper floors were converted into offices.

The Cross and County Arcades in Leeds received a Civic Trust award in 1973 following repairs and renewal, and in 1981 the single storey unit in the centre of the north side of the County Arcade was converted into a shopping hall, having previously changed use several times. It began life as a warehouse and that was followed by conversion to the County Cafe. In 1945 it became the Locarno Ballroom and the Mecca Ballroom in 1959.

Town Hall Arcade, Glossop, The Arcade, Dewsbury and Crawford's Arcade, Stirling, all benefitted from the spirit of European Architectural Heritage Year, 1975. The former was refitted, the main elevation at Dewsbury was cleaned, and a repainting and indoor landscaping project was carried out in Stirling. St. Michael's Row, Chester was linked to a new shopping centre in 1967, and ten years later a 25% grant was given towards a £22,196 restoration programme. Barnsley Arcade suffered from several fires along part of its length, and the shops and damaged areas of the roof were replaced in 1977, but a full refurbishment scheme was abandoned.

In 1979 the roof was repaired on the Grand Arcade, Leeds, the Lower Arcade, Bristol was redecorated in a Georgian colour scheme of pale grey, graphite and gold; and the Silver Arcade at Leicester was repainted and redecorated at a cost of £75,000.

In 1980 the whole Corn Exchange block was cleaned and repaired in Newcastle upon Tyne and the Handyside Arcade, also in that city, was refurbished. The Tenant Association of Westbourne Arcade, Bournemouth, replaced the lighting and cleaned the brick and stonework. A major restoration programme was begun at Wayfarers Arcade, Southport and the Royal Arcade, Wigan was almost rebuilt at a cost of £200,000.

Four schemes were undertaken in 1981. Montpellier Arcade, Cheltenham was partially reopened for the first time in living memory, following the

regeneration of the whole Montpellier area. The arcade had been purchased during the property boom of the late 1960's and the financial mistake led to units eventually being sold off to individual traders. Although the restoration scheme is architecturally correct, progress has been incredibly slow and only two shops are as yet trading in the arcade. Hyndburn Borough Council gave the Arcade in Accrington a successful facelift, as the Canadian owners had gone into liquidation, and the local initiative resulted in a new lease of life for the building and surrounding streets. Oldham also used local finance and the Inner City Act of 1978, to claim grants, in order to clean and restore the privately owned Hilton Arcade. The Arcade in Merthyr Tydfil was sold in 1981 and the new owner undertook major renovation, including extensive work to the roof.

The Prince's Arcade, Westminster was reopened in 1982 after receiving major alterations, with the creation of new shopfronts, lighting and decoration. Barton Arcade, Manchester, was the subject of a major scheme with roof repairs, redecoration, restoration of shopfronts, and the creation of a link to St. Ann's Arcade. That small corridor was also redecorated. The owners of The Arcade in Bedford have built shops in what was the central market section. Both the Piccadilly and Quadrant Arcades, Westminster have been refitted. A completely new scheme was begun in 1982 in Harrogate, to restore the closed and delapidated Westminster Arcade and it reopened in 1983.

Overall the projects are successful, and in most cases there has been great financial improvement as tenants have taken shops which had lain empty for years.

The Legal and General Assurance (Pensions Management) Ltd., owner of the Royal Arcade, Norwich, is shortly to remove the old floor and replace it with one approved by the local planning authority; and they installed new lighting a few years ago to conform with planning requirements.

Few of the remaining owners have restoration proposals although many arcades would benefit from some decoration or remodelling, particularly of shopfronts. Perhaps the success of the current London schemes will encourage other owners to invest in their property. The City of Hull wish to restore the shopfronts on the external facades of the Hepworth Arcade but there are problems associated with tenancy agreements and finance. However one of the most notable features of arcades is the retention of many original shop fronts and discreet advertisements although in some, including listed buildings, there appears to be a lack of control by owners of the local planning authority with regard to alterations. 19 owners note that they have total control, 8 have total control with a 'flexible attitude', twelve rely upon the local planning authority, two have informal control and the remainder have none; with a note from one owner that in his case it is poor property and therefore he cannot be too rigid.

Demolition

During the period of the research, the arcades in Hertford and Chorley have been demolished, and The Arcade, Aldershot, is definitely marked for demolition. It is a busy arcade but it is no great architectural gem, and there will be little interest in saving it from being replaced by a new shopping centre. Although Handyside Arcade, Newcastle upon Tyne received some new paint in 1980, there is now current planning approval to demolish the greater part of it and to link what remains, to new shops immediately adjacent and to the Eldon Square Centre, via a footbridge across Percy Street. There is great opposition to its closure. The tenants are very concerned that rents in the new scheme will be as high as those in Eldon Square, and that they therefore will be dispersed from the unique collection of 100 units, which was specifically designed as shops and workshops for one man businesses. The Royal Arcade at Leicester is decaying rapidly, although owned by the local authority. A major restoration scheme has been proposed by the Planning Department, but no

decisions have yet been made. Several other arcades would not be mourned, particularly King's Arcade, Doncaster and Royal Arcade, Keighley, but the remainder appear to be safe for the time being.

Important non shopping uses in arcades

Many of these arcades relied upon one major use when they were first opened. Theatres and post offices, hotels and leisure activities all attracted many people into the arcades. Now, however, all but one of the theatres in, or adjacent to arcades, have closed. The Alhambra at Stirling is a shop, and Her Majesty's Theatre which replaced the Royal Opera House only has a stage door entrance into the Royal Opera Arcade, Westminster. The Hippodrome at Boscombe is closed, the Gaiety at Hastings is now a cinema independent of the arcade and the Empire Theatre, Leeds was gutted and a modern arcade took its place. Only the City Varieties at Leeds is a thriving theatre, but it is to the north of Thornton Arcade, without direct entrance to connect the two.

There was a post office in the Royal Arcade, Newcastle upon Tyne. The Arcade, Accrington, Criterion Arcade, Bournemouth and The Arcade, Goole. All are now closed and the financial decline of the arcades was recorded once this source of attraction was removed. The Arcade in Littlehampton is the only arcade to retain its post office and as a result it is a flourishing retail area.

The hotels linked with the arcades in Stirling, Preston and the Prince's and Piccadilly Arcades, Westminster are all closed. One remains adjacent to The Arcade in Ilfracombe, but several shops have been absorbed into the curtilage of the hotel, leaving an extensive area of 'dead' shopping frontage within the arcade. The Billiard Halls remain in The Arcade, Nelson and King's Arcade, Doncaster, but not in the Royal Arcade at Norwich. The Assembly Rooms have long since ceased to be used for that purpose in Bath, and Turkish Baths

in the Miller Arcade, Preston and St. Michael's Row, Chester, are remembered only by the lettering left behind. Public Houses seem to have enjoyed a more lasting popularity, and Lowther Arcade, Carlisle, Crawford's Arcade, Stirling and the Argyle Arcade, Glasgow are busy with pedestrians using them as one route into the bars.

Apart from the above three arcades, those now relying on one major user are all dependent upon one large shop. Crawford's Arcade, Stirling has much of its retail floor area taken by Menzies store, Boothroyd's Department store, own and use and much of the Wayfarer's Arcade, Southport and Diggle's Department Store takes one side of the Old Arcade, Bournemouth. The Morgan and Royal Arcades in Cardiff remain as units connected to the David Morgan store. The Central Arcade, Newcastle upon Tyne has one side taken by Window's a very successful specialist music shop, and there is part of the Town Hall and a department store in the Cambridge Arcade, Southport.

Arcades as part of a comprehensive scheme

Of the existing arcades, only 12 were built as part of a comprehensive redevelopment scheme with several uses in and adjacent to the site. Those arcades were Barton, Manchester, Royal, Keighley; King's, Doncaster; Royal, Boscombe; Market, Halifax; Strand, Derby; North Bridge, Edinburgh; Byram, Huddersfield; Digbeth, Walsall; Council House, Nottingham; Cross and County, Leeds and the Imperial, Rotherham. In addition, the Quadrant, Prince's and Piccadilly arcades, Westminster, were all cut through existing blocks of mixed development. The latter two, together with North Bridge, Edinburgh, Barton Arcade, Manchester and Arcade Chambers, Keighly, are now the only arcades with offices on upper floors, that is within the arcade as distinct from offices in the entrance blocks.

Types of shops

With regard to retail trading, there seems generally to be a policy of a varied tenant mix, in order to avoid too much competition from a preponderance of one type of goods. The situation is different only in the Argyle Arcade, Glasgow, where there is a unique collection of jewellers shops. Very expensive, high class shops are seldom found in arcades outside London, and the original concept of the arcade for the rich, wishing to buy luxury goods, can only be truly found in the Burlington, the Prince's and Piccadilly Arcades, Westminster.

There is an overwhelming impression from the owners, of a demand for small retail units in town centres which can accommodate specialist businesses traditionally situated on the fringes of the market area and where rentals are lower than new property. Shops owned by multiples appear to be unwanted by managers and owners, although they are a major attraction for shoppers, and where units are sufficiently large, one or two national traders have made a significant impact. There is a branch of Marks and Spencer leading into the Imperial Arcade, Brighton, and Boots have a large store in the Makinson Arcade, Wigan. Major uses within arcades are jewellery, boutiques, millinery, shoes, health food, lingerie, toys, antiques and cafes. Shops such as green-grocers and florists are often situated in arcades where rents are low and where trading within the corridor, that is on the forecourt, is allowed. But they are rare and, for example, the owners of the Argyle Arcade, Glasgow specifically prohibit 'fishmongers, bakers, greengrocers etc.'

The owners of the Central Arcade, Great Yarmouth, encourage a 'wide range of differing uses' but 'new uses which would directly compete with existing tenants are not accepted.' The policy for The Arcade, Bedford, is to 'try to keep it up market'. Specialist users are encouraged, 'that is mainly those who do not depend on a high turnover'.

At Merthyr Tydfil there is a 'very rigid policy forbidding duplication of user and restricting tenants to 'local tradespersons, and non-multiples.' In contrast, the Kirkgate Arcade, Otley has 'as wide a trading base as possible.'

Residential Use

Residential use was quite common in the nineteenth century. It was not perhaps ideal to live over the shop, but at least it was convenient. Householders and local authorities now demand much higher standards and the often incredibly small rooms, coal fires, lack of light, fresh air and poor hygiene have caused the demise of most of the arcades as places in which to live. Caretakers flats are fairly common in the entrance blocks to arcades, but only the Westbourne Arcade, Bournemouth, the Royal Arcade at Keighley and The Arcade at Abertillery offer the chance to live in archaic conditions. The standards are reasonable in the former but the latter two are very poor.

Location

Where towns with arcades have busy retail areas in the form of traditional shopping streets, the shopping arcades are predominantly on good, if not prime sites. Thirty arcades are in this category and they include a wide range of architectural styles and qualities, from Bristol and Norwich to Okehampton, Bridgewater and Littlehampton, through to Abertillery. They are busy, and to varying degrees, economically successful, because the town has developed around them.

The owners of the Royal Arcade, Norwich, note that:

When originally built the arcade was in a prime position, but over the last 90 years shopping centre developments have shifted the prime area of the city away from the Royal Arcade. We now consider the Arcade to be in good secondary pitch which fronts onto a main shopping area. 15

Most of the remaining arcades are now in secondary positions and are, for the most part, run down, as for example The Arcade, Goole, the Arcade, Ilkley and the Royal Arcade, Keighley. Cheltenham is in a similar category, but once revitalisation of the whole Montpellier area is complete, the trade within the arcade should increase.

Where new shopping centres have been built in cities and towns, there has not always been land, money or willingness to integrate the arcades into the new development, but where that has taken place, it has been successful. In Peterborough the Westgate Arcade now leads directly into the new Queensgate Centre; similarly in Chester, the St. Michael's Row has been opened into the Grosvenor Centre. Arcades in Birmingham and Cardiff are not so definitely linked but form, particularly in the latter case, a network of pedestrian routes through the city, leading to and from the new shops. Finally Aldershot has an entrance almost opposite the newly opened Wellington Centre and land values have increased so highly, that demolition of the arcade is favoured, in order to build a more modern and exciting complementary covered shopping area. Several cities have arcades in prime sites however even though indoor shopping centres are nearby. The arcades of Leeds are all busy, apart from the Grand Arcade, which is outside the main retail area. The Silver Arcade in Leicester leads directly into the Market Place and those in Bedford, Oldham, Wigan and Lowther Arcade, Harrogate are all busy as a result of close proximity to new shops and to the market or market hall.

However some arcades languish, if not in obscurity, then certainly as secondary sites. Manchester, Newport, Preston, Stirling and Walsall all have particularly fine buildings which are struggling to survive. Huddersfield and Ashton under Lyne exist with help from offices and workshops. Doncaster, Worthing and the Royal Arcade in Leicester are not at all successful.

Sometimes, unfortunately, an arcade can be in a prime position but the retail spending within the particular town is so poor for example, Abertillery, that the inevitable low rental is insufficient to maintain the arcade. Others, whilst being successful are on a site which would be more valuable if redeveloped; or because of their design, are expensive to maintain. Fortunately several architecturally important arcades such as the County Arcade, Leeds and Barton Arcade, Manchester are now subsidised by their owners, who offset the costs with the profits from other properties.

Some arcades have never been a financial success because they were simply built in the wrong place. They were all far removed from the main areas of shopping, or in such a position that pedestrians failed to recognise that they existed. There is within this category, the Royal Opera Arcade, Westminster, the old (and new) Royal Arcade, Newcastle upon Tyne, Byram Arcade, Huddersfield, the Quadrant Arcade and perhaps even the Royal Arcade, both Westminster.

Attitudes of owners

General comments and opinions on their attitudes towards arcades naturally varied amongst owners, but there was a feeling of pride for many of the buildings. It was generally felt that arcades are an important meeting place, and therefore a social benefit, that they are a very good means of shopping on a small scale, and they offer small units for the individual trader. They were also variously described as 'interesting', 'lovely', 'fine examples of Victorian architecture', 'busy' and 'useful pedestrian routes'.

Use of Space

Because most British arcades are narrow, or short, there are very few with areas for sitting, or for the display of advertisements or decorations. People

are not encouraged to linger but to continue to walk up and down, and, of course, spend their money. Assuming that there is the necessary width and space for sitting, there are problems of colds, draughts, and vandalism. The central space in Crawford's Arcade, Sterling^(pl.467) was equipped with poorly designed seats and plant holders during a facelift scheme undertaken in 1975. Not surprisingly the area is unpopular and untidy, and plant pots have become unintended litter bins. Preston's Miller Arcade^(pl.468) has seats, but only the hardiest of souls, or the exhausted, would be tempted to sit in the cold for any length of time. The one seat in Clarence Arcade, Ashton under Lyne^(pl.496) is particularly popular at lunchtime, which is a testimony to the good value of the Sandwich Bar and not to the intrinsic qualities of the building, although it is not subject to winds blowing through it and more seats would be welcome.

Plants have recently been placed in Barton Arcade, Manchester which are rather meaningless in such a vertical building, and they are a waste of potentially valuable cafe space. There are cafes which spill into some arcades, notably the Great Western Arcade, Birmingham, Hepworth's Arcade, Hull, Market Arcade, Colne, and The Arcade in Bognor Regis. They may not be as internationally known as the Italian examples, but they do give life and vitality to the buildings. The most successful and popular sitting area^(pl.470.471) is the central space of Wayfarers Arcade in Southport. With seats and plants it has retained its attraction as a free indoor meeting place.

Many local authorities are quick to enforce advertisement regulations and that factor was particularly emphasized by the Planning Authority in Oldham. Hanging signs are reasonably restrained in all the arcades, particularly in comparison with the garish neon lights which detract from the quality of the Parisian arcades. Very discreet signboards have been suspended over the shops in the recently remodelled Prince's and Piccadilly Arcades, Westminster,^(pl.473.474) and in the Royal Arcade, Norwich the owners try to keep 'standard lettering on signs if at all possible'. But their high quality is

unusual and generally there are problems associated with modern brightly coloured, unsuitable fascia boards containing advertisements.

Advertisement boards which are free standing in the arcades are only found in the Old Arcade, Bournemouth^(pl.472) and the Miller Arcade, Preston,^(pl.468) and with regard to the former, the managers state that:

a number of years ago we agreed to install advertising cabinets down the centre of the Arcade, the revenue from which is used to lessen the cost to the occupiers of the surrounding premises of the maintenance of the Arcade. This has worked quite satisfactorily. 16

Wall painting was an advertising sales medium during the nineteenth century but there are very few surviving examples. However, an hotel sign at an upper level remains in the Hilton Arcade, Oldham^(pl.475) and advertisements have been uncovered in Hepworth's Arcade,^(pl.476.477) Hull.

Arcades were built for nineteenth century society, and the buildings now exist amongst a changed land use pattern, and within a highly competitive retail market. At the present time, however, they gain from the concern for conservation, and from their novelty in towns where post war redevelopment has produced characterless blocks, and identical shopping centres. Owners have begun to re-evaluate their buildings and the majority of the arcades are not under threat of demolition. There appears to be a general agreement that most arcades are of financial or architectural value and should be retained wherever possible.



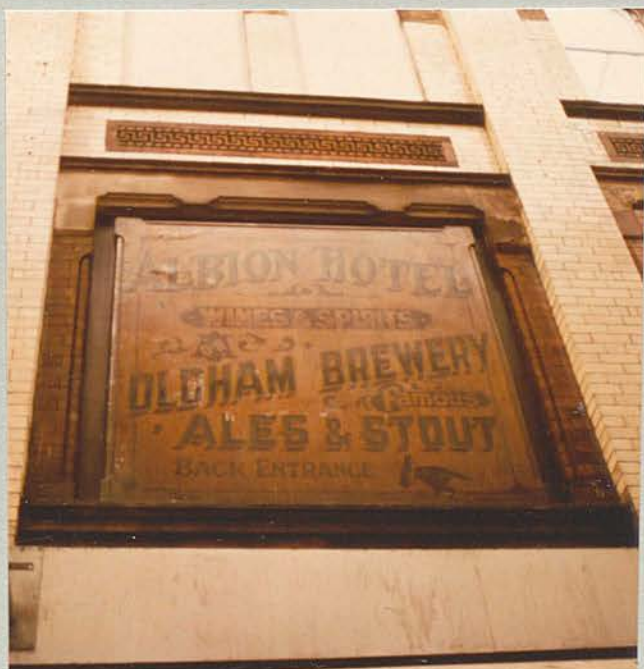
pl.467 Crawford Arcade, Stirling
 pl.468 Miller Arcade, Preston







pl.472 Old Arcade, Bournemouth
 pl.473 Prince's Arcade, Westminster
 pl.474 Piccadilly Arcade, Westminster



pl.475 Hilton Arcade, Oldham
pl.476. 477 Hepworth Arcade, Hull

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